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FAMOUS ART CASE SETTLED?

(Special cable to AMERICAN ART NEWS.)

London, Feb. 3, 1916.—It is reported, on what seems most reliable authority here, that the cause celebre, regarding the authenticity of the double portrait of Mrs. Siddons, and her sister, Mrs. Kemble, sold as by Romney by Lewis and Simmons, to Mr. Henry E. Huntington, for the reported sum of \$100,000, and which sum Mr. Huntington brought suit to recover last Autumn, on the ground that the picture was not by Romney, is approaching a settlement out of court. Mr. Huntington's attorneys, it is said, have withdrawn the charge that the picture in question is not by Romney, and all that remains to finally settle the case is the clearing up of the painting's history. M. A.

GREAT MORGAN MUSEUM GIFT.

The present Mr. J. Pierpont Morgan, has just made great gifts to the Metropolitan Museum, including the famous Colonna Raphael, which is said to have cost his father \$500,000, the Hoentschel coll'n, and the sculptures of "The Entombment" and the "Pieta" from the Chateau de Biron.

Director Edward Robinson made the announcement, at a special meeting, with the members of the press on Wed. aft. He stated, in announcing the gift, that on Tuesday the Museum received notice, from the executors of the estate of the late J. Pierpont Morgan that all, had been transferred to his son, and at the same time received a letter from the last stating that "in pursuance of his father's idea," he had resolved to present to the Museum the Gothic section of the Hoentschel coll'n comprising 332 pieces of early sculpture, furniture, textiles, ivories, stained glass, wood work and architectural fragments, also the monumental groups of late Gothic French sculpture from the Biron chateau. He also announced the gift of the Raphael. The Hoentschel coll'n which Mr. Morgan purchased from the French architect in 1906 consisted of two main sections, a mediaeval and an XVIII one, the latter of which he at once presented to the Museum, the whole being installed in 1910. The monuments from Biron were purchased later and sent to the Museum to be exhibited in the same department.

The announcement of the Morgan gift, one of the greatest made to the institution, gave an unusual fillip to the largely attended President and trustees' reception on Thursday evening. The monthly bulletin announces the recent acquisition by the Museum of two important works of ancient Chinese art, two flower pots of the Tisung dynasty and of three Greek and Roman heads.

THE CATHOLINA LAMBERT SALE.

As the time draws near for the exhibition of the collection of some 400 oils, owned by Mr. Catholina Lambert, and which will begin at the American Art Galleries Saturday next, Feb. 12, to last over a full week, or until the sale at the Plaza Ballroom on the four evenings of Feb. 21-24, interest and curiosity as to the contents and merits of the collection increases daily in art circles.

The number of pictures which form the collection, its wide range of periods, schools and subjects and the importance and fine quality of many of the individual numbers—will make the coming sale, not only the most important and interesting of the current art auction season, but the most notable of any past season, possibly excepting those which brought the dispersal of the Yerkes and Borden collections.

The pictures which have been carefully looked over and, when necessary, cleaned and put in order—all in "Buena Vista" castle at Paterson, which has been their home for many years, are now being removed in huge vans to the American Art Galleries—present a most attractive appearance and afford a fascinating and absorbing study. A close inspection and study of the works reveals many beautiful canvases, unseen or unknown before, even to those most familiar with them, of Mr. Lambert's many friends and acquaintances among art lovers, who have visited the castle, and it is safe to say there will be many surprises at the exhibition and sale.

No preceding picture auction in New York, or in fact anywhere, that can be recalled, has presented so many problems as to attributions as will the coming dispersal of the Lambert paintings. There are, of course, a goodly number of fine old pictures that will be unquestioned such, for instance, as the examples of Verspronck and Van der Helst, Alonso Cano and Ribalta, and of Luini and others—but there are others, some of exceptional quality over which even the most noted "experts" will dispute—such, for example, as the striking "Portrait of a Rabbi," endorsed by Dr. Freedlander, as a finer example of Rembrandt than the original, or, some will say, the replica of the same subject, in the Berlin Museum. There

assembled by Mr. Lambert from many and diverse sources.

The illustrated catalog, a really valuable and beautiful work, with unusually full notes and descriptions of the pictures and effective half-tone reproductions of the principal works, will be issued next week at a cost of \$5.

The Memorial Art Gallery of Rochester has recently received an important acquisition to its permanent collection of paintings in Alfred Bergstrom's landscape "Spring Day," which won a gold medal at the Panama-Pacific Exposition. It is the gift of Mrs. Hiram W. Sibley.



MOONLIGHT
R. A. Blakelock

In coming Catholina Lambert Sale

are two other striking works in the Rembrandt manner, which will also admit of dispute and questioning, although one will be cataloged discreetly as the work of Jan Victors. Then, too, is the splendid full-length standing portrait of a young Englishwoman, long given to Lawrence, but which may now be called the best example of Lawrence's strongest follower, George Henry Harlow, and the equally interesting full length standing presentment of an Austrian Archduchess, a most charming and decorative work, which is presumably from the brush of Anton Raphael Mengs. These last two paintings have only recently been identified; good evidence of the surprises that await the collector and art lover in this collection.

The reproductions of some of the more important canvases in the collection on this and other pages this week, following those in previous issues, emphasize the exceeding importance of the collection, which was

THE TOMB OF PERNEB.

There is a new feature of great interest at the Metropolitan Museum. A real Egyptian tomb has been erected on the main floor, brought block by block, at the expense of a trustee, Mr. Edward H. Harkness, from the hill side of Sakkara. It was discovered by Mr. Albert M. Lithgoe, the curator of Egyptian art and is the tomb of Perneb "Sole Companion and Lord Chamberlain" to the great King Zoser of Memphis. The excavation of the tomb was begun in 1913 and by camel back the blocks were carried to the Nile, where two steamers brought the tomb to Cairo. Two columns flank the entrance to the courtyard of the tomb, which rises 18 feet and with a recessed doorway, at either side of which are painted low relief figures of Perneb. Above the doorway is an inscription, and in the inner chamber many painted figures. This tomb is the only one of its kind in any museum.

ACADEMY SPURNS MATISSE.

It is said on good authority that Matisse has returned to his original method of painting, the style in which he failed before he conceived the idea of creating absurdities, which he now admits he employed in order to force recognition from the art public, which had previously ignored him. Perhaps it was this "old style" of work that represented him in the four canvases he submitted to the recent Winter Academy, which were not recognized by the jury (among whose members were a number of his most ardent admirers) and were consigned to the cellar as too mediocre to hang. The "sane" painters are now enjoying the laugh on the followers of Matisse.

COMING BALL OF THE GODS.

Lloyd Warren, Chairman of the Ball Committee of the Society of Beaux Arts Architects, has announced the result of the lot-drawing for boxes at the Ball of the Gods, to be held at the Hotel Astor on Friday, Feb. 11. As there were more than 100 applications, the holders could not be selected in any other way. Among the winners are Mes. John Jacob Astor, William Burnham, George S. Chappell, Seymour L. Cromwell, Howard G. Cushing, John Drexel, William Emersan, Geo. Peabody Eustis, Ernesto G. Fabbri, Joseph H. Freedlander, Clinton Gilbert, Charles C. Goodrich and Robt. W. Golet.

A large number of models and designs for costumes will be on exhibition daily until the ball, in the Herter studios, and a costumer will be in attendance to show materials and give advice. This exhibition of sketches and models of costumes of the prehistoric Grecian, Egyptian and Hindu periods has been placed on view, by way of suggestion, for those who are planning to attend the Ball. The edict "Costumes Mythologiques de Rigueur," contained in the cards of invitation, has apparently created considerable misunderstanding, as the Committee has been besieged with inquiries and as a result, Mr. Warren has issued the following instructions: "The greatest latitude in the choice of mythological costumes will be approved by the committee. All costumes relating to myths of every kind will be recognized. Besides the Religious Myths of all ages, with their attendant priests and worshippers, there are the mythical personages of Poetry, Legend and Fairy Tales; the Allegories of the Painters, the Personifications of the qualities and attributes of the animal, vegetable and mineral kingdoms, etc. In short it is an imaginative character in the costumes which is sought. No purely modern costumes, such as soldiers, sailors, convicts, etc., will be countenanced."

The ballroom of the Astor is to be transformed to represent an abandoned temple on the Island of Cyprus for the occasion, and the ball will open with a pageant in which 500 men and women will take part.

THE LOST TIEPOLO.

"Entering the historic church of the Scalzi," says a Venice correspondent, "a scene of havoc and ruin is presented—twisted beams and arches, panels and columns of alabaster crushed into bits and lying around in heaps, the richly carved pulpit blown to pieces, with only a faint outline of its former wonders remaining, and above, the roof wide open to the sky, with the wonderful frescoes of Tiepolo dumped in huge masses of debris on the stone pavement. Faint edges of the grand old frescoes idea of the beauties of the work torn away. The high altar was not touched, and the electric candles circling the church were undisturbed. But, with these two exceptions, everything is a ruin, frescoed ceiling, inlaid marble sidewalls, sculptures, confessional, memorial tablets, baptistry and marble mosaic pavement—all lying about in fragments."

"It was about 11 o'clock in the morning when the explosion occurred. The Austrian monoplane, flying very high, hurled the bomb apparently at the railway station, but it struck square on top of the famous old church. It did not explode when it hit the roof. Instead, it made a clean hole through the roof, and then shooting downward, exploded just above and in front of the pulpit."

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EXHIBITIONS NOW ON**TITIAN'S AND BORDONES.**

The great war, with its daily surprises in the battlefields, the courts and cities of Europe and Asia, and on "the seven seas," has brought surprises even to the American art world.

The importation and exhibition of even one work by Titian, "La Schiavona," now owned by Sir Frederick Cook of London, made almost a sensation in New York three seasons ago—and now, owing to the war two works given to Titian, not to speak of two examples of his closest follower and pupil, Paris Bordone, have been brought from Italy and are on exhibition at the Ehrich Galleries, No. 707 Fifth Ave.

Two of the pictures, the well-known "Portrait of Titian's daughter 'Lavinia,'" bearing a salver of fruit, has been one of the most reproduced of "Old Masters." The "Salome" of the Madrid Prado, of which the present picture is either a replica or the original, it is claimed, is one of the greatest of that Museum's treasures and with its companion, the "Portrait of an Unknown Lady," also a most beautiful and convincing work, were brought over some months ago by Commandatore Elia Volpi, the well known "Expert," collector and dealer of Florence, from whose well known gallery in that city "La Batista," some of the most important pictures in the collections of the late J. Pierpont Morgan and P. A. B. Widener, of Mr. J. G. Johnson, and of the European and American Museums, have come directly or through dealers.

Works are Convincing.

There was an unfortunate incident and accident, due to the stupidity of officials, connected with Prof. Volpi's arrival here some weeks ago, with these and other remarkable "Old Masters," and through a still mysterious, as to its source, and regrettable story in the press, perhaps due to the fact that so unprecedented an occurrence as the importation of two works frankly and boldly attributed to Titian, and the added fact that the subject of one the "Portrait of the Artist's daughter" is well known, doubts were expressed in this story and since then, in private, in art circles as to their authenticity.

American art critics, students and lovers, who know of Prof. Volpi's standing and knowledge, and who will now be able to see and study the Volpi Titian canvases and the other unquestioned pictures, owned by Prof. Volpi, which he has brought over, will also read the written endorsements of the Volpi Titians by such authorities on early Italian art as Messrs. F. Mason Perkins and Charles Loser, and of Prof. Carvanaghi of the Grera Museum. If, through their knowledge of Prof. Volpi, and these endorsements, those of them who may doubt, are not convinced as to the two Volpi Titians, they will, at least, admit that the authorities above named, had ground, and good ground, for their favorable opinions and endorsements.

The pictures were painted, Prof. Volpi states, during the years 1545-1550, for Cardinal Archinto, Archbishop of Milan, for his dining room, have never been separated, and come directly from the descendants of the Cardinal—certainly a good provenance.

But the pictures must be studied by everyone who has himself knowledge of Titian's brushwork and technique, from long acquaintance with his greatest paintings, and each must form his own opinion. It is not safe nor just in the presence of such beautiful, convincing canvases as these, to rely upon the disputations and verdicts of "Experts" and critics. In strength, richness and beauty of color, wonderful painting of accessories of flesh, and in expression, the pictures speak for themselves. If these are copies—let America have more of such copies, if possible to procure them.

Portrait of a Chancellor.

The third example of the great Venetian, a "Portrait of Chancellor Andrea Franchi," owned by the Ehrich Galleries, is so different in subject as not only to emphasize Titian's versatility, but to add greatly to the interest of the other pictures. This painting, a three-quarter length standing one, depicts the Chancellor, in the rich red robes of his office, with a blue sash over his left shoulder, holding a letter in his left hand. The work is strongly endorsed by Gronau and Dr. Bode, in letters published in the attractive and dainty little Catalog, and comes from the collections, in turn, of the late Louis Viardot, art critic and author of "Les Musées d'Europe," and of his widow, the singer, Pauline Viardot, nee Garcia.

Two Fine Bordones.

The two examples of the art of Paris Bordone are also remarkable pictures. One owned by Prof. Volpi, entitled "La Bella," a favorite model of the artist, is shown, seated three-quarters length, richly gowned with her bosom exposed. It would in richness of color and beauty of expression almost pass as a Titian, was painted in 1535, and comes from an old Italian family.

The other Bordone is the charming standing portrait of Titian's daughter Lavinia at the age of seven, the same as the great master painted as "Salome," comes from the collection of Baron Lazzaroni of Rome, and is owned by the Ehrich Galleries, where it has been shown before and always greeted with delight and enthusiasm.

In an outer gallery are hung a large, rich and superior example of Jacopo Palma, "Tobias and the Angel," and a fine three-quarter length standing presentment of a "Man in Armor" by Moroni—which well supplement the unique display in the large Gallery.

This exhibition is the event of the season as far as exhibitions in dealer's galleries are concerned, and it is to be hoped that the reception given it will atone to Prof. Volpi for his rude welcome here, and bring to the Messrs. Ehrich the appreciation that their discernment in welcoming Prof. Volpi and his pictures to their gallery, and their enterprise, deserve.

Mr. Gallatin's Collection at Seligmann's.

It is a pleasure indeed, even in this time of crowding art displays, to see the selection of some 68 modern American, French, Russian, English and Belgian oils, watercolors, lithographs, etchings, and pen and ink drawings, selected by Mr. A. E. Gallatin from his collections, and now shown at the Jacques Seligmann Gallery, No. 705 Fifth Ave., until Feb. 13 for the benefit of the French Fraternite des Artistes. The little display has an intimate and refined atmosphere and is convincing evidence of the rare taste of one of the most discerning of younger American collectors.

No better presentment of the art of the younger and more advanced men and women artists, whom Mr. Gallatin most favors, could be imagined, and even those conservatives who still consider the work of such Americans as John Sloan, Eugene Higgins, William Glackens, and even Ernest Lawson of the French Forain and Steinlen, the Russian Bakst, and the English Nicholson as an acquired taste, will be converted after an hour's study of the display.

Quality in the oils and watercolors, and strength and grace of line in the black and whites evidently most appeal to Mr. Gallatin and he has chosen well his examples. Here are two small recent landscapes in oil by Ernest Lawson, richer in quality than his larger canvases, four pastels, an oil, a chalk drawing and two etchings, (the first he has ever had shown in public), by that joyous, virile artist, William Glackens, seven examples of the "American Daumier," John Sloan, as his admirers call him, all familiar and typical, five etchings, two etchings, a lithograph and a scenic drawing by that fellow illustrator and painter of the underworld, Eugene Higgins, two black and whites by the comparatively new arrival, Boardman Robinson, (a powerful drawing of the aged Francis Joseph and a fine head of a Serb), and examples of Robert Henri, Whistler, Howard Cushing, Ernest Haskell, Hayley Lever, Max Kuehne (a delightful, tender "Street-Granada"), William Zorach, Geo. Luks, John Marin, Everett Shinn, Alden Weir, Walter Gay, Maxfield Parrish, John S. Sargent and Malvina Hoffman, and Guy Pene Du Bois' Gavarni-like, most humorous figure work. "Automobile Tires."

Mr. Gallatin's French examples include a lithograph and a pen and ink by the incomparable Forain, two Daumier-like Steinlens (again a lithograph and a pen and ink), a red chalk by Daumier himself, and rarely good works by Degas, Manet, Pirois, Raffaelli, Renoir (one a charcoal portrait of the artist's son, wounded in battle), Toulouse-Lautrec, and a dry point by Rodin.

A Bakst costume study, examples of the English Thomas Way, Nicholson, Max Beerbohm, and, of course, Aubrey Beardsley, and a small oil landscape by H. Prat, the Belgian, complete this dainty art show, of which Mr. Gallatin may well be proud.

McDowell Group Display.

Some charming sculptures by Brenda Putnam and Lillian Link add to the attractiveness of the present MacDowell Club display, now on at 108 W. 55 St. to Feb. 13. Miss Putnam's baby faun book-ends are good and she shows some interesting studies, a portrait bust of Theodore Spiering and a plaster impression of Forbes Robertson as Shylock. Miss Link shows among other things a sun dial and bird bath and diminutive figures of children, very realistic and delightful.

A decorative landscape with the figure of a huntress is among the most interesting examples of 6 noteworthy canvases by Robert K. Royland. His panels, each with a draped female figure, one symbolical of Spring and the other of Autumn, are poetic in feeling and the color schemes and composition admirable.

A small study for the nymph decoration hung at the Architectural League last year is also shown.

Duncan Smith contributes a large outdoor portrait of his wife, an interior with a girl sewing, and a most convincing portrayal of a young woman seated on a piazza with a background of tropical foliage, and a large dark blue parasol. The last profile is very expressive, suggesting the personality of the subject.

Charles Needham's interpretations of nature have a certain mystery and charm, and W. N. Taylor's outdoor pictures appeal. The other exhibitors are F. Tolles Chamberlin, A. T. Schwartz, and Katherine Beecher Stetson.

Works by Jules Guerin.

A brilliantly decorative, and color surcharged group of 16 oils, by Jules Guerin is on view, in an upper gallery, at Macbeth's, 450 Fifth Ave. to Feb. 15. The artist, who has sought his subjects and his inspiration in Italy, Tangier and Egypt, suggests Fortuny, though he lacks the latter's suave brilliancy of technique. One of the two "Bathers" has sunset hair and a single figure nude "By the Sea" is apparently incandescent. "The Coffee Drinkers—Tangier" is striking and the "Prayer of the East" and the landscapes and street views are picturesque and unusual in composition.

Cal's Landscapes by Boronda.

In a lower Macbeth Gallery, 450 Fifth Ave., are shown to Feb. 15, a number of California landscapes by Lester D. Boronda. A technique, very vigorous on occasion, and usually strong, is seen at its best, in "Wood Choppers' Trail," with its fine sky, and in the admirable stretch of distance to "Blue Bay." Oaks, pines and cypress, furnish picturesque incidents, in several of the canvases.

Pictures by A. G. Schulman.

At the Arlington Galleries, 274 Madison Ave., A. G. Schulman has on view, to Feb. 12, a most interesting group of landscapes and shore scenes, chiefly on Mason's Island, and some on Fisher's Island on Long Island Sound. The scenes, with their picturesque groups of cedars and glimpses across water of distant shores, have something Italian about them. The color is strong, the handling vigorous and the selection of subject most artistic.

Two Women Painters at Goupil's.

In the Goupil Galleries, 58 W. 45 St., Emelene Abbey Dunn and Harriet S. Phillips are showing their recent works to Feb. 15. The first has an agreeable group of 28 oils, watercolors and pastels, including landscapes, at home and abroad and some portraits. The second, who paints in both oil and tempera handles her subjects in a large and decorative fashion. They include foreign and American scenes, Italy, Bavaria and the Tyrol furnishing some of the subjects, while others were found in Bermuda.

More Prizes for Young Artists.

The fourth competition of the Friends of Young Artists will be for decorators, and the theme will be suggested by Mrs. Harry Payne Whitney. Mr. Otto H. Kahn offers the first prize of \$200 and Mrs. Whitney, in whose studio, 8 W. 8 St., the exhibit of the work submitted will be opened April 15, gives as usual 10 of \$25 each.

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Old English and French Engravings.

A display of old English and French engravings in color, all of exceptional quality, and which includes several brilliant impressions of famous subjects, now on at the Kennedy Gallery, 613 Fifth Ave., to Feb. 29, will delight all lovers of this alluring branch of art.

A panel of early French engravings includes Deboucourt's "Palais Royal" the same engraver's always charming "Menuet de la mariee," and two exquisite dainty plates by De Marlian, after Huet. There are also two fine plates by Bonnet.

The early English plates are more numerous than the French, but are as representative and attractive. The most notable is a superb one of W. Ward's after Morland's "The Kite Entangled" with full margins. Almost as fine are the same engraver's "Vegetable Market" and "Poultry Market," after his brother's, J. Ward's, paintings. There are also fine plates of Earlom's "Preparing for Market" and "Going to Market," after Wheatley, a rare portrait of "Master Henry Hoan" by Wilkin, after Reynolds, with full margins, a fine one of "The Weary Sportsman" by Bond, after Morland, and an exceptionally beautiful one of the "Bacchus and Nymphs" by Bartolozzi, after Angelica Kauffmann.

Howarth Etchings at Ralston's.

While some critics still call Albany Howarth a "commercial etcher," the little and well selected display of his etchings now on at the Ralston Gallery, 567 Fifth Ave., has so much of charm and merit, both in its individual examples, and as a whole, that it is difficult to accept this verdict.

The plates of old streets and buildings in Rouen, in particular, prove the artist's possession of much love of and ability to portray the picturesque in architecture, that the lover of the needle's work, must perforce linger before them. There are also some landscape bits, so full of sentiment and love of Nature, as to again prove that the producer has an artistic appreciation and soul. The show is attractive and well arranged.

Military Subjects by Chelminski.

Twenty-eight oils by J. V. Chelminski—a brother-in-law of Mr. Roland Knodler, a memory painter par excellence and a facile draftsman—are at the Knodler galleries, 556 5th Ave. to Feb. 12, inclusive. They are of French, Russian, Polish and British military subjects, and the horses, in particular are wonderfully drawn. The artist has well expressed motion—skillfully catching the transition from one action to another so that the movement does not seem arrested. There are transcripts of the sparkling snows of Switzerland and again a background of trees with luxuriant foliage or dark pines, standing out against snow-clad mountains.

The Women's University Club is planning to hold an exhibition of miniatures at their club house, 106 East 52 St., Feb. 13 to 26. The exhibitors will include a number of members of the American Society of Miniature Painters. There will also be a group of sculptures by Marie Apel. Among the painters will be Lucia Fairchild Fuller, Laura Coombs Hills, Maria Strean, William Whittemore, William S. Potts, Katherine Myrick, Helen M. Turner, Alice Beckington, Margaret Hawley, Lydia Longacre, Sarah L. Cowan and others.

(Continued on Page 6)

ANDREWS-IVES-CANFIELD SALE.

The second and concluding session of the sale of pictures, old and modern, from the collections of the late J. R. Andrews, Richard Canfield and Brayton Ives, which took place in the Plaza Ballroom Jan. 28, too late to be recorded in last week's issue of the ART NEWS, resulted in an announced total of \$96,830 for 70 numbers, which, added to the total of the first session, or \$23,385, made a grand total for the sale of \$120,215.

While the attendance at this last session was better than at the first, owing to the better quality of the works offered, there was no excitement and the dealers secured most of the good canvases offered.

A beautiful Boudin "Baie de Fourmies" brought \$5,000, a record American auction price, from Col. Ruppert, although it had been appraised in the Canfield estate at only \$1,000. Two fine examples of Monet's late period, "Antibes" and "Haystacks," cataloged as "the property of a Lady," were owned, as were several other fine canvases cataloged in the same way by the wife of a well-known collector, were bought under the name of Seaman, Agent, for \$5,000 each. The highest figure the auctioneer announced was \$7,900, given for a very white Fontainebleau panel ascribed to Diaz, and cataloged as "property of a Lady," by a "Mr. F. George." The two Winslow Homer watercolors in the sale went, as was expected, to Knoedler and Co. for \$650 and \$1,050 each.

The old pictures variously attributed to Reynolds, L. O., Constable, Bassano and Hogarth, sold for small amounts as compared with their cost, as stated by auctioneer, Mr. Thos. E. Kirby, and pulled down the expected total of the sale. Mr. W. Everts Benjamin, however, secured at a bargain price, \$2,600, a good portrait by Verspronck.

Second Session.

The following is a list of the pictures sold Friday eve., with the numbers, artists' names, titles, and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

88—Blakelock, R. A., "Near Navarre Ridge, California," 7x4½, A. T. Herd.....	\$ 65
89—Villon, A., "A Village" (Panel), 9½x11½, A. McIlhenny.....	150
90—Henner, J. J., "Tête de Femme," 10½x8½, C. M. Englis.....	775
91—Bunce, W. G., "Venetian Boats" (Panel), 12½x9, Bernet, Agent.....	150
92—Rico, M., "River Landscape" (Panel), 13½x9½, Robert Glendenning.....	350
93—Weissenbruch, J. H., "Barnyard in Holland" (Panel), 10x13, John Lang.....	300
94—Corot, J. B. C., "Souvenir of Italy," 9x13, T. Gleason.....	600
95—Turner, J. M. W., "An Idyl of Carthage," 12x10, Bernet, Agent.....	500
96—Monticelli, A., "The Abduction" (Panel), 15½x10, T. Gleason.....	210
97—Flinck, G., "Portrait of a Man," 14x11, Seann, Agent.....	1,100
98—Inness, G. (attributed), "Old Monastery," 16x11½, M. Weber.....	180
99—Wyant, A. H. (attributed), "The Woods," 16x12, J. F. Donnelly.....	150
100—Minor, R. C., "Valley of Meuse," 12x16, J. C. Wellwood.....	220
101—Bellows, G. H., "Blue Sea" (Panel), 11x15½, E. Prentiss.....	50
102—La Farge, I., "Peasant Girl and Horse, Nikko" (Panel), 13½x16, C. W. Krayshaar.....	220
103—Wyant, A. H., "The Stream," 11x17½, Seymour Rosedale.....	300
103a—Martin, H. D. (attributed), "Lake, Adirondacks," 14x22, J. C. Wellwood.....	125
104—Blakelock, R. A., "Moonlight," 18x12½, Engineers' Club.....	1,100
105—Kever, J. S. H., "Dutch Children" (Panel), 17x12, A. H. Healy.....	325
106—Courbet, G., "Landscape," 14½x17½, Marshall Clapp.....	300
107—Iwill, M. J., "Fishing Village, Coast of Brittany," 12½x19, Seaman, Agent.....	210
108—Homer, W., "Burnt Mountain" (Watercolor), 13x19½, Knoedler & Co.....	650
109—Homer, W., "Eagle's Nest" (Watercolor), 21x13, Knoedler & Co.....	1,050
110—Tryon, D. W., "Moonlight" (Panel), 11½x22½, John Levy.....	1,000
111—Ryder, A. P., "Pegasus," 12x11½, Alex. Morton.....	2,500
112—Corot, J. B. C., "Villie D'Avray," 9½x12½, H. Schultheis.....	1,175
113—Millet, J. F., "The Sheepfold" (Panel), 9½x12½, W. Josephs.....	1,000
114—Daubigny, C. F., "Sunset" (Panel), 9½x17, Francis R. Welsh.....	1,500

115—Rousseau, T., "Autumn Evening, Sologne: Dogs and Hare," 11½x18½, Holland Galleries.....	350
116—Troyon, C., "The Poultry Yard," 15x19, Knoedler & Co.....	3,900
117—Rousseau, T., "Landscape" (Panel), 11½x21, M. B. Phillips.....	250
118—Dupre, J., "Marine: Fishing Boats," 18x22, Knoedler & Co.....	1,025
119—Diaz, N. V., "Landscape with Figure" (Panel), 19½x24, "F. George".....	7,100
120—Blakelock, R. A., "The Three Trees," 22x30, Bernet, Agent.....	3,800
121—Morland, G., "Duck Shooting," 15x20, W. Josephs.....	625
122—Neuhuys, A., "The Young Fishermen," 15½x19½, John Levy.....	1,000
123—Bunce, W. G., "Venetian Fishing Boats" (Panel), 11½x25, Bernet, Agent.....	575
124—Blakelock, R. A., "Portrait, Mrs. Blacklock," 19½x15½, Rudert, Agent.....	325
125—Homer, W., "Mackerel Fishing" (Crayon), 14x23, Bernet, Agent.....	375
126—Meadag, H. W., "Incoming Tide" (Watercolor), 17x21½, E. S. Popper.....	160
127—Monticelli, A., "Landscape: Autumn" (Panel), 15½x23½, A. A. Healy.....	475
128—de Bock, T., "Sunny Day in Fields," 14½x23, John Levy.....	420
129—Davis, C. H., "Road to the Village," 20½x16½, W. Macbeth.....	300
130—Williams, F. B., "Gray Day, Orr's Island," 17x24, Geo. T. Bonner.....	175
131—Lathrop, W. L., "Old Farm, Primrose Valley," 18½x24½, Bartlett Arkell.....	300
132—Davis, C. H., "A Windy Day, October," 17½x21, E. G. O'Reilly, Agent.....	325

156—Eichelberger, R. A., "Fog and Surf," 30x42½, Jas. W. Ellsworth.....	1,500
157—Davis, C. H., "Wind-Swept Fields," 30x44, W. Macbeth.....	1,025
158—Constable, J., "Salisbury Cathedral," 30½x38, Seaman, Agent.....	825
159—Harpignies, H., "A Brittany Village," 26x40, Holland Galleries.....	900
160—Nasmyth, P., "The Links of Forth," 28x40, W. Josephs.....	700
161—Harpignies, H., "Landscape: St. Allier," 29x46, Marshall Clapp.....	2,900
162—Pieters, E., "Shellfishing," 38½x46½, C. W. Krayshaar.....	1,000
163—Bogert, G. H., "Sunrise at Venice," 36x56, R. N. Newberry.....	1,750
164—Chase, W. M., "Still Life: The Yield of the Waters," 48x65, Knoedler & Co.....	850
165—Goltzius, H., "Portrait of a Man" (Panel), 26x21, W. E. Benjamin.....	610
166—van Ruysdael, J., and Decker, C., "The Old Mill," 22x25, Otto Muer.....	300
167—Bol, F., "Portrait of a Man" (Panel), 28x21½, S. S. Carvalho.....	550
168—Stark, J., "An English Homestead" (Panel), 21½x31½, Ehrlich Galleries.....	525
169—Reynolds, Sir J., "Portrait of Nelly O'Brien," 30½x25, Bernet, Agent.....	2,600
170—da Ponte, J., "Il Bassano," "The Nativity," 21½x29, Jos. E. Davis.....	390
171—Crome, J., "Landscape with River," 24x36, Seaman, Agent.....	1,025
172—Verspronck, J., "Portrait of a Gentleman," 32½x27, W. E. Benjamin.....	2,600
173—School of Van Dyck, "Portrait of a Man," 34x27, S. S. Carvalho.....	325
174—Wilson, R., "Temple of Venus at Baiae," 25x37, Knoedler & Co.....	525



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133—Blakelock, R. A., "Gypsy Encampment," 14½x25, Bernet, Agent.....	825
134—Dewey, C. M., "Landscape," 16x24, Engineers' Club.....	750
135—Lawson, E., "Regatta Day," 20x24, Jas. L. Phillips.....	125
136—Wiles, I. R., "Sand Dunes," 19½x25, Kennedy & Co.....	275
137—Old Dutch School, "The Carousal," 24½x19½, T. Gleason.....	80
138—Ribot, A. T., "Mandolin Player," 21x17½, O. Stillwagen.....	160
139—Kever, J. S. H., "The Midday Meal," 19½x25, Knoedler & Co.....	650
140—Blommers, B. J., "An Old Church at Katwyk," 19½x27, John Levy.....	750
141—Monticelli, A., "Day Dreams," 20½x25, O. Stillwagen.....	700
142—Constable, J., "Landscape and Storm," 20x28, J. Krüser.....	250
143—Ziem, F., "The Bosphorus," 21x31½, Bernet, Agent.....	3,900
144—Richet, L., "Landscape: The Gray Bridge," 24½x29, R. M. McMullen.....	375
145—Williams, F. B., "A Day in June," 24x28½, H. Schultheis.....	500
146—Davis, C. H., "Melting Clouds," 29½x24, W. Macbeth.....	525
147—Crane, B., "A Winter Afternoon," 25x30, M. Weber.....	300
148—Monet, C., "Antibes: Morning," 25½x32, Seaman, Agent.....	5,000
149—Monet, C., "Landscape: Givernay-Haystacks," 25½x32, Bernet, Agent.....	5,000
150—Boudin, E. L., "Vieux Bassin, Dunkerque," 20x29½, Dr. M. Allen Starr.....	1,770
151—Boudin, E. L., "Baie de Fourmies," 22x35½, Col. Jacob Ruppert.....	5,000
152—Jurres, J. H., "The Attack," 27½x35, C. W. Krayshaar.....	900
153—Van Marcke, E., "Cattle," 32½x25, Col. J. Ruppert.....	6,200
154—Ranger, H. W., "Looking Toward Noank," 28x36, Bernet, Agent.....	1,650
155—Picknell, W. L., "Gray Day," 27½x35, J. C. Wellwood.....	200

175—Moroni, G. B., "Portrait of a Nobleman," 49x37½, W. Josephs.....	1,000
176—Barker, T., "Landscape," 36½x53½, Julian Detmer.....	1,225
177—Old Dutch School, "Portrait of a Dutch Lady," 53x40, M. J. Rougeron.....	110
Total.....	\$96,830
Total 1st Session.....	23,385
Grand Total.....	\$120,215

A Sculpture Competition.

A joint committee on sculpture, Studio of the Soc'y of Beaux Arts Architects and the Nat'l Sculpture Soc'y, proposes as a subject for a competition, a silver Trophy Cup, to be presented to that ship of the U. S. Navy which achieves the second highest percentage of efficiency in target practice, there being already a trophy for the first. The first prize will be \$100 and the second \$50 and they are offered by the Nat'l Defence Soc'y. There will be two competitions, one ending Feb. 28 and the final one, Mar. 27. The chairman of the joint committee is Mr. Lloyd Warren.

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BAS RELIEF OF COLUMBUS
At Gothic Gallery

Columbus Portrait at Gothic Gallery.

The Gothic Gallery, 15 East 40 St., has recently acquired from England the XV century portrait of Christopher Columbus in terra cotta high relief.

The reproduction shows that the relief is one of the finest examples of the XV century Italian school, and is well worth a visit from all art lovers, connoisseurs and collectors.

Carle J. Blenner recently exhibited fifteen portraits of Richmond, Va., and his presentment of Lewis H. Blair, a resident of that city, was considered so good as to bring him several orders from acquaintances of the sitters. Among the portraits in his exhibition were those of Miss Lucrezia Bori of the Metropolitan Opera Co., Miss Mabel Jay Robertson and Miss A. M. Robinson.

Mr. Purdy, director of the Gorham Co.'s Sculpture department, is arranging an important exhib'n for their spring display. An entire floor of the building at 36 St. and 5 Ave., will be devoted to the work of a large number of America's most noted sculptors. The show will include decorative subjects only, such as fountain designs, garden decorations, friezes, etc. A number of fountains will be fully equipped, with electric lights and running water. It promises to be one of the most interesting sculpture exhib'ns that N. Y. has seen in many a day, as Mr. Purdy nor the Gorham Co. will neither spare time nor expense for its perfection.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

MORGAN ENRICHES MUSEUM.

The gift to the Metropolitan Museum by Mr. J. Pierpont Morgan, this week, of the Colonna, or, as it is now better known, the Morgan Raphael, and the remaining portion of the Hoentschel collection of Gothic and Renaissance art—the other portions having already been donated to the institution by his late father—is a gracious and generous act.

While it was undoubtedly the wish of the late J. Pierpont Morgan that his art treasures, or at least all but a small portion which had sentimental associations—should be given the Museum, his son was left by the former's will with full discretionary power as to the disposition of the Morgan collections and through the sale of the Oriental porcelains, and the Fragonard panels the art public had gained the impression that the City and the Museum would not receive perhaps any part even of the collections.

Mr. Morgan's decision to carry out his father's evident wish, as expressed in his will, for the passing of his treasures to the Museum will remove this public impression, as regards not only his disposition of the Morgan art, but his attitude towards the Museum, for it had been more than hinted, and most unjustly, that he was hostile, on account of real or imagined grievances, towards the Museum, and its present officials. The gift will also raise the hope that it will be followed by another of the remaining Morgan pictures and the miniatures, at least.

The occurrence also would seem to strengthen the idea, long prevalent in art circles, that the reason for the sale of the porcelains, and perhaps of the Fragonard panels, was due to the fact that there was a substantial balance of payment still to be made on them, under the long credits which the late Mr. Morgan enjoyed, and which he, sometimes, in his art collecting took advantage of, most legitimately and wisely, to have time for thorough study and "expertizing" of these purchases—to the dealers from whom they came, and to whom the porcelains, at least, returned. It was only natural, if this idea is well founded, that the present Mr. Morgan preferred, especially in the dark days following the war's outbreak, to get for the estate the return of monies already paid, with probably a good profit, and to obviate the payment of a large balance.

DID BUNCE PAINT IT?

Hartford, Conn., Feb. 3, 1916.

An interesting picture, offered and sold at the Anderson Galleries recently as an example of Gedney Bunce's Venetian painting, is the innocent cause of a remarkable lapse of memory on the part of the artist. This canvas, an upright composition of moderate size distinguished from other Bunces by virtue of a blue (rather than a yellow or red or green) general tone, which sold at auction for the astonishing low price of \$30 as quoted in the ART NEWS has been sent here where the artist occupies a studio in the winter season, for the painter's identification.

Bunce, on seeing the picture, declared that he did not remember whether he painted it or not. Curtiss H. Moyer, Bunce's local dealer, who has disposed of about a dozen of his pictures during the last year at good prices, furtively smiled when asked for his opinion as to the genuineness of the picture in question and diplomatically quotes Bunce.

Friends of the artist say that he signs his pictures variously, and that his memory, of late years, has been so faulty that he is often convinced, with difficulty, that some of the most important and best authenticated pictures painted by him 30 or 40 years ago are really his own work.

The picture in question, however, is believed to have been painted more recently. It is on canvas while Bunce usually, although not always, paints pictures of its size on mahogany panels. Although Bunce is an easy man to imitate it is not believed that there have been any spurious Bunces in the market.

CORRESPONDENCE

Dealers as Art Appraisers.

Editor AMERICAN ART NEWS.

Dear Sir,

Permit me to congratulate you upon your frank and courageous exposé and criticism of what seems to me, and many of my fellows, nothing less than an abuse—namely the custom of calling in professional, or indeed other art dealers (for there are gentry who pose as private collectors who are in reality dealers) by the N. Y. Custom House appraisers' office, to pass upon the validity or value of art works imported by their fellows.

Such a custom would not be tolerated by any other Government in the world—much less originated by Government officials. It cannot fail, as it has several times in the past few years, to work the greatest injury to reputable dealers. Through the gaining of knowledge of the sources of supply of their competitors by the dealers called by the Custom House, these competitors have not only had these sources stopped up, through large commissions offered for exclusive service. Injury has also been caused other dealers by the "Knocking" of art works to their customers, by rivals who had opportunity to see and study them in the Custom House before delivery, through the latter having been called as witnesses in disputed duty cases.

It is passing strange that the heads of leading American art houses should not object to the calling of witnesses in these custom house cases, of their employees, but I am informed that at least one large N. Y. art house apparently favors such calling of its employees to pass upon the importations of other houses. Can this be possible? Surely if opposition were made by the employers of restorers, salesmen, or others in their employ to such service, the Government officials would recognize the justice of the request and refrain from calling such employees.

No, Mr. Editor, the custom which you so well and bravely criticize and protest against is all wrong—and should be stopped at once even if the Secretary of the Treasury has to be appealed to.

Yours very truly,

Veteran Art Dealer.

New York, Feb. 2, 1916.

Will Finger Prints Stop Picture "Faking"? Editor AMERICAN ART NEWS.

Dear Sir:

Will finger prints stop "fakes"? It is timely and interesting to note that some publicity is being given to the subject of insuring, such as the "finger print" method referred to in an article in one of your recent issues.

All would welcome a means of positive identification. In the writer's opinion, the "finger print" can be duplicated just as readily as the signature and date and, perhaps, with greater ease and accuracy. To illustrate, it may be accomplished in at least two ways: (a) Manual skill, by "picchiattamenti" (imitating with small instruments and brush), and (b) Mechanical, by use of a dye or plate, with which an accurate impression, giving the same effect of the finger, can be made either upon the gold leaf seal or canvas itself.

Some system of identification should be adopted, not alone for the preservation of records but also to act as a check to "faking." Although the "finger print" may, to a limited extent, be a step in this direction, it seems to me that the intentional imitator, a clever and skilled artisan, can, with impunity, continue his practices, just so soon as he has "mastered" the "finger print."

The case is not analogous to that of the identification of the criminal in modern times, because, although the criminal is often brought to justice by the tell-tale print he left behind, we know that he did not do so for that express purpose; and, further, after he is apprehended, the law throws an additional safeguard about him, for fear of mistake, in that it requires, before there can be a conviction, that he be proven guilty beyond a reasonable doubt, before a court and jury.

At present it is mainly by the intimate study and knowledge of the individual characteristics of the painter's method, style, brushwork, etc., by which we identify and classify the work, almost regardless of the fact whether or not there is imprinted, brushed, signed or endorsed thereon the name, date, finger print, number or code mark, for the purported identification and genuineness.

May it not be a good idea for artists to sign and serially number their pictures, or use an individual code mark? Those who do not approve the signature and number method could use an individual code system, a copy of which could be deposited with a recognized museum, organization or other duly constituted governmental body or

board, authorized to receive and preserve such record. In the contingency that the artist should inadvertently duplicate the number or code mark, or omit the same, there is little likelihood that the composition would be the same. In any event, should the question of genuineness arise in any similar or different situation, it would facilitate the decision of the competent.

Very truly yours,

N. Y., Jan. 31, 1916. Stephen Pichetto.

Those "Library Lions."

Editor American Art News.

Dear Sir:

I note with keen regret, in your issue of Jan. 22, a letter from a correspondent making light of the lions in front of the Public Library. The letter is of little consequence in itself, and I have no intention of defending the sculptures in question, which are of so high an order to need no defense from me, but I cannot refrain from expressing surprise, and even indignation, that you should give such a letter a place in your periodical, whose aims are so admirable.

The statues which are treated so flippantly are the serious product of a sculptor who, as you know, has produced and is producing works of exceptional merit, and who has the high respect of his fellow artists. I think you, too, should accord him the respect which his talents and his sincerity have won for him in the art world, and that you should guard him and all other serious artists from ridicule, so far as you can. Thoughtful criticism is proper and desirable, but no good purpose is served by such an article as the one to which I refer, and it is not only useless and silly, but cruel and unjust.

Yours faithfully,

Daniel C. French.

New York, Jan. 31, 1916.

[While we regret that Mr. Pell's humorous little fling at the Library Lions should have so annoyed Mr. French, we are confident Mr. Pell intended no reflection nor did we intend, ourselves to make any such reflection on Mr. Potter's ability as a sculptor.—Ed.]

OBITUARY.

Ruger Donoho.

A landscape painter of much talent, Ruger Donoho, who had exhibited with notable success both abroad and in this country, died suddenly Jan. 29 at his home, 130 W. 57 St., at the age of 58. Born at Church Hill, Mississippi, Mr. Donoho first became a pupil of R. Swain Gifford. He also studied at the Art Students League and in the early 80's went to Paris and entered the Julien Atelier, among his masters being Tony Robert Fleury, Bouguereau, Lefebvre and Boulanger. It was with a landscape painted at Grez and called "La Marcellerie," that the artist made his first success. This was exhibited at the Salon and now forms part of the permanent collection of the Brooklyn Museum. Mr. Donoho won a silver medal at the Paris Universal Exposition in 1889. In 1892 he won the Webb prize at the exhibition of the Society of American Artists and the following year a medal at the Columbia Exhibition in Chicago. He also won a silver medal at the Panama-Pacific Exposition. At the Carnegie Institute displays at Pittsburgh he was often represented and won an honorable mention there in 1911. Mr. Donoho, who leaves a widow, Miss Matilda Ackley of Philadelphia, was a member of the Lotos and Players Clubs.

Mrs. E. M. Gardner.

Just as she finished her thousandth painting of cats, Mrs. E. M. Gardner was stricken with blindness in her home in Pitman, N. J., and died there. Her sight held out just long enough for her to realize the ambition of her life.

Mrs. Gardner was born in Colchester, Conn. She began painting thirty years ago in Phila. and painted only cats.

DEALERS' NOTES.

The superior collection of Engraved Portraits by the master engravers of the XVII Century, formed by Mr. Junius S. Morgan, and which was purchased from that collector by a German art dealer of this city last year, will be sold at auction at the American Art Galleries Friday evening, Feb. 18 next.

Dr. Paul Mersch arrived from Paris, via Bordeaux, on "L'Espagne" recently, and is at the Savoy Hotel. He will be at the Brandus Galleries in the Windsor Arcade for the present. Mr. Brandus has returned from Boston.

Mr. Charles S. Carstairs of Knoedler & Co., 556 Fifth Ave., has recently returned from a trip to Palm Beach, where he was the guest of Mr. Henry C. Frick.

CHICAGO.

The fund now being raised here for the older French artists ineligible for war service and unable to dispose of their products in the depressed art market is to be distributed by the society "Appui aux Artistes" in Paris, and as already stated, Charles W. Dahlgren has contributed a hundred prints of his etching "Colmar" to this fund, each print selling for six dollars. Five American artists resident in Paris have turned their studios into restaurants where meals are provided, under the auspices of the society, for the older French artists at low prices. The "Appui aux Artistes" fund is increasing here, and local artists are supplementing the Dahlgren contribution.

The Antiquarian Society is making a success of its Chinese antique loan collection show now at the Art Institute. The loan comes from several collectors, the collection in its entirety fully represents the whole field of early Chinese art. On the first Sunday of the show, 10,198 visitors toured the galleries.

Mr. Ambrose Cramer, of Lake Forest, has loaned to the Institute a collection of Persian miniatures, books and MSS.—and this is the present attraction in the print rooms.

William Penhallow Henderson's exhibition of original pastels, at Roullier's, is of especial local and suburban interest. The pastels of gardens were done in Lake Forest and Lake Geneva. In the display there are also portrayals of city and country scenes, ballet scenes, glimpses of old Spain. Of N. Y., of Boston—and even quaint dashes of the Chicago River! A versatile art has Henderson, lucid and mobile, and aglow with truth.

The Artists' Guild is featuring an exhibition of pastels by Matilda Vanderpoel, head of the juvenile department of the Art Institute School.

Pastels and drawings by Whistler have been loaned for exhibition at the Art Institute by Mr. Marshall Field.

E. Effa Webster.

WASHINGTON.

The loan exhibition of paintings by Edmund C. Tarbell in the new special exhibition room of the Corcoran Gallery of Art on Feb. 13, brings out 31 works, several of them lent by museums. The collection is quite representative of this oeuvre, all the various genres being included—portraits, figure pieces, interiors, etc.—and there are some canvases that go back as far as the Chicago World's Fair period, as for instance, the "In the Orchard," lent by Mrs. Tarbell. The list of lenders is in itself eloquent testimony to the recognition that the painter has received in his own country.

The pictures lent by public art museums include "My Children in the Woods," from the Boston Museum; "The Golden Screen," from the permanent collection of the Pa. Academy; "The Ventian Blind," from the Worcester Museum; "Preparing for the Matinee," from the permanent collection of the St. Louis Museum; "Josephine and Mercie," owned by the Corcoran Gallery, and "The Blue Bowl," from the art gallery of Smith College.

The full-length and life-size portrait of Dean Briggs is lent by Harvard; the portrait of Mrs. Daniel Lothrop by the National Society of Children of the American Revolution; the portrait of Dr. J. H. Arnold by the Harvard Law School; the portrait of Mr. G. by the Tavern Club, Boston.

Among the other portraits, all loans, are those of Mmes. John S. Ames, Charles Taintor, Charles Goodyear, Samuel Cabot, Jr., Justice John W. Hammond, Mrs. John S. Lawrence, Franklin D. Locke, J. J. Albright and children and the portrait of Mrs. C., lent by Lawrence Minot.

In the class of interiors with figures the famous "Girl Crocheting," belonging to Bela L. Pratt, the sculptor, takes the leading place. The charming "Girl Cutting Patterns" is lent by Dr. John Morgan. "Young Woman Studying" is the most recent of these interiors, and will take rank easily among the best of its kind. Besides the six public galleries which possess examples of Tarbell's work, here exhibited, he is represented in several other museums, including those of Cincinnati, Providence, etc., and in the Wiltach collection in Phila.

PORTLAND (Oregon).

The December exhibition at the Museum consisted of tiles by Ernest A. Batchelder, and a collection of modern textiles, brocades, tapestries, velours and velvets. The Jan. exhibit, now on, includes some interesting Japanese prints, both ancient and modern, with notable examples of the best older men, together with modern Japanese textiles and old temple hangings.

Mrs. Frederic Platt of Brooklyn, N. Y., has given the Museum three pictures, "The Black Hat," Alden Weir; "Sunset," George Inness, and a watercolor by Mauve.

BOSTON.

William M. Paxton's exhibition, which is on during the current fortnight at the Guild of Boston Artists Gallery, has filled a long-felt want in the eyes of many. His work, for the most part, is finished to the last degree, so that no one is left wondering as to what he might have done if he had done more, with any one of his examples, or, indeed, what he intends to do next. This is a great boon to the bridge players and auto enthusiasts, as it saves their brains for really important things. Mr. Paxton shows about a baker's dozen of pictures, giving a handsome, representative impression. Marvelously skilful are these works, to which the word "artistry" applies beyond dispute. Among these pictures—so well drawn and brilliant in color—are "1875," a lady in a bright green gown of the style of the period, his last Phila. Academy and medal picture, and his attractive "Green Princess," and the prettily painted "Girl with Hand Mirror," "Blue Book" and "The Letter." There are also one or two very life-like portraits. In fact, Mr. Paxton's "long suite" is to make his painting very "like" the object he is painting. What he lacks is idealism. His vision is not equal to his technique and his powers of reproduction. He has skill of the hand, but not the vision of the soul.

Gertrude Fiske, one of the most talented of the more recent Art Museum graduates, is to follow Paxton with an exhibition at the Guild. Any one acquainted with her work may confidently look for something original and daring. On Friday A. T. Hibbard opened a show at the Boston Art Club. He is a recent winner of the Paige Traveling Scholarship. Mr. Hibbard is a good draughtsman and has a good decorative sense. His pictures are, for the most part, well composed, with the light and shade and color well balanced.

Vose's Gallery has been showing Walter Gilman Page's recent pictures during the past week. Mr. Page is another painter who produces carefully finished work. It is certainly not of the slapdash order. The results of his methods are effective and pleasing. Among his favorite subjects are feminine portrait heads in profile. Some of these are very successful—as where he poses girl with dark hair and pearly skin against a pale gray background, making an effective silhouette. One might say that a distinguishing quality of Mr. Page's work is his sense of refinement and delicacy.

Miss Helena Sturtevant, of Newport, R. I., has been showing an interesting collection of oils and pastels at the Copley Gallery. Miss Sturtevant has many of the qualities of the good landscapist. Among the pictures here exhibited is her exceedingly well-done "Winter," which was awarded the Robert Reid prize at a recent exhibition of the Newport Art Exhibition.

John Doe.

KANSAS CITY.

The City Club is showing this week a collection of paintings by Birger Sandzen of Lindsborg, Kas. Mr. Sandzen studied under Zorn and in Paris. His color is extraordinarily vivid and atmospheric. The paintings are chiefly of mountain scenes of the West. The Club has purchased a painting "Capri," a delicate presentation of the island in its shimmering light by Charles A. Wilimovsky, of the Fine Arts Institute faculty.

The Findlay Gallery is showing a group of portraits and landscape sketches by Susan Ricker Knox of New York. Miss Knox's work shows an access of color and a freedom in handling that surpasses the work by her previously shown in Kansas City.

The Rombong at some near date will show designs by Leon Bakst and other colorists in illustration of the costumes worn by the Diaghileff Ballet Russe.

Ralph J. Block.

SAN FRANCISCO.

Post-season art on the Exposition grounds is not proving so profitable as was hoped by the promoters of the plan to keep the fine arts exhibition open during the remainder of the winter and spring months.

Since the Palace of Fine Arts, with its rearranged and augmented collection of pictures and statuary, was reopened, its receipts have run steadily behind the expense of maintaining the exhibition. Official figures show that the daily expense of keeping the Fine Arts Palace open even exceeds the total cash receipts from admissions to the grounds. As the paid admissions to the Exposition grounds are by no means all from

visitors to the art gallery, it is figured that the actual cash returns brought to the exposition from keeping the palace open are very slight indeed.

PHILADELPHIA.

At the recent annual meeting of the Fairmount Park Art Ass'n. a design by Edgar V. Seeler, architect, and Charles Grafty, sculptor, for the Ellen Phillips Samuel Memorial was exhibited. The Park Commissioners have approved of the general scheme of the Memorial which will illustrate, by means of architectural decoration and statuary extending along the eastern bank of the Schuylkill, the history of America. An appropriation of \$3,800 from the Art Ass'n General Fund was made to pay for the designs. The income of the sum of \$500,000, the amount of the bequest is to be used, as it becomes available, for the purpose of carrying out the wishes of the testator, the late Mrs. J. Bunford Samuel. Mr. Edward T. Stotesbury, President, and Dr. L. W. Miller, Secretary, of the Ass'n state, in their report, that the new Art Museum is virtually assured, that the development of the plan of the proposed Ericsson Memorial and the Fairmount Water Front improvement has been temporarily suspended owing to the absence, on service in the French army, of Prof. Paul P. Cret, the architect. There is a fund of \$18,118 in the treasury.

The Art Club announces the opening of an exhibition of a collection of 65 marines and landscapes by Clifford W. Ashley.

The exhibition of Portrait Impressions by Robert Reid is still in progress at the Rosenbach Galleries, resulting in a number of commissions for the painter, now busily engaged on them at the Ritz-Carlton. This exhibition will be followed by another of the works of Pierre Tartove.

The Morgan Collection of Chinese Porcelains included in an important collection of Oriental Art will be opened to the public in Charles Custis Harrison Hall of the University Museum, Feb. 13.

A reward of \$1,000 is offered for the recovery of a collection of jewelry forming the Ida E. S. Noves Memorial, stolen from the Chicago Art Institute, Dec. 11. A valuable and artistic opal necklace, the work of René Lalique, of Paris, is the principal object missing.

Eugene Castello.

CINCINNATI.

Reminiscent, yet decidedly original too, though beautifully complete, is the art of Paul Manship exemplified in his "one man" show now at the Museum. An accomplished craftsman, an enthusiastic student of classic and oriental art, and of a sane and extremely happy temperament, Manship's short career has been one of great popularity.

Messrs. Duveneck and Meskin are now printing for the first time since 1884, when Golding in London did the work, a new series of the former's etchings.

A little exhibition of oils, gathered by a local woman collector, is on exhibition at the Museum. The collection is quite unique, through the strongly personal taste of the collector and includes a number of gems. Among the artists represented are Cottet, De Nittis, Sisley, de la Gandara, La Touche, Thaulow, Caputo, Ullman.

Norbert Heermann.

NASHVILLE.

The Art Association has just held a three weeks' exhibition of paintings from the American Watercolor Society.

The next exhibit will be one of fifty selected oils from the American Federation of Art.

There was interest displayed in the recent lecture of Mr. Arthur Stanley Riggs under the auspices of the Archaeological Institute and the Art Association given at "Woodstock," home of Mrs. James C. Bradford, the president of both the Archaeological Society and Art Association. The subject was "The Art and Civilization of Sicily," illustrated with colored stereopticon slides.

Mrs. Bradford extended the courtesies of her home for the lecture, not only to the members of the two organizations, but to the faculties of the schools and universities, the press, Tenn. Woman's Press and Authors' Club, the Federated Clubs, etc.

Announcement is made of the coming exhibition of the Besnard Peace Canvas and Ceiling Decoration under the auspices of the Art Association for the benefit of the French Artists' Fund. Much local interest is developed in the event.

AN ARCHITECTS' PAGEANT.

On Friday night the classic pageant of the Architectural League held in the Fine Art Galleries, was inaugurated by a procession, with banner bearers, trumpeters and heralds, who descended into the South gallery and grouped themselves around the President of the Secret Garden of Inspiration, to listen to his opening speech. The architects were costumed in dark red, the painters in blue, and the sculptors in green, the President being in vermillion.

The Herald then announced the opening of the Secret Garden of Inspiration. Into this the procession passed, followed by the guests and members. In the center of the Garden knelt vestal virgins guarding the sacred fire. The orchestra then played selections from Grieg, and girls in Greek costumes, carrying flowers, danced in the centre of the Garden.

The High Priestess, Mme. Varonieskb, after a special dance, released two doves. Varonieskb appeared and gave a peacock dance, followed by a pageant Dance of the Hours. For the third time the chief dancer appeared in a sensational act.

After the pageant supper was served. Winsor McKay did some artistic screen work and F. Luis Mora appeared again in his noted bull fighter act. A dance followed.

SALES PAST AND TO COME.

Books on Law and Science.

At a sale of books on law and science from the libraries of Dr. W. O. Tucker, C. B. Merrill and M. S. Wilcox at the Anderson Galleries Jan. 29, \$1,055.90 was realized. Mr. S. C. Hooker paid \$166 for a complete set of the American Chemical Journal and \$38 for the Journal of the American Chemical Society. D. Logan and Son gave \$39 for the Journal of the Chemical Society of London and Dr. Joseph Martini \$38 for the Surgeon-General's Library. Scott & Peters paid \$37.50 for "Lawyers Reports Annotated."

Sale at Clarke's Rooms.

At the second session of the Andrews, Landon, Coe and Oppenheimer sale at Clarke's Auction Rooms, 12 W. 44, on Wed., the grand total of the sale was brought to \$18,170. Clapp & Graham gave \$700 for Carleton Wiggins' "Cattle at a Pool" and W. R. F. Ross \$260 for E. L. Weeks' "The Favorites of the Harem." Mr. Morris Kirby paid \$230 for Hebert's "On the River" and Mr. McLean \$220 for E. Sanche-Perrier's "Spanish Villa."

Bibliographical Collection Sale.

Victor H. Paltsits, formerly of New York, State historian and now keeper of MSS. in the New York Public Library, has consigned to the Anderson Galleries from his private library a valuable bibliographical collection, including works on incunabula, topography, cartography, and other subjects, and catalogs of famous sales, books on Canada and the Indians, and other valuable Americana. These books, of particular interest to collectors, catalogers, librarians, and bibliographers generally, are now on exhibition and will be sold Monday and Tuesday afts., Feb. 14 and 15.

Perry-Canfield Furniture Sale.

The sale Jan. 29 at the American Art Galleries of antique furniture of objects of art from the collections of Marsden J. Perry and the late Richard Canfield resulted in \$31,580.50 for 148 numbers. Mr. H. Burlingham gave \$1,365, the highest price, for a Chippendale set, chairs and a settee from the Perry collection. He also gave \$1,275 for a mahogany Chippendale later period china cabinet from the Canfield collection; \$825 for a mahogany Chippendale secretary bookcase of the middle period from that of Mr. Perry; \$625 for a mahogany Chippendale silver table and \$375 for a Chippendale card table from the same collection. Mr. Otto Bernet, agent, paid \$1,200 for Mr. Canfield's Barye bronze "Theseus fighting the Minotaur," and Mr. H. Burlingham \$625 for the same collector's Barye bronze "Seated Lion." To Mr. Henry Symons fell for \$900 the large mahogany break-front George III. bookcase which figured in both the Canfield and Perry collections and at \$450 a Heppelwhite wine cooler and pedestal. For a Chippendale tea kettle or urn stand Mr. Morris Schwartz paid \$625. Miss Lorenze, agent paid \$525 for a Chippendale silver table and \$500 for two Chippendale chairs. Mr. Frank Bradley secured for \$330 a mahogany Sheraton secretary and Mr. Irving Untermyer \$310 for a famille verte Chinese vase. The last amount was paid by Mr. R. H. Swarthout for an XVIII. century Chippendale period marble-topped side table and for an early Chippendale period walnut arm chair. For an early XVIII. century English marguerite tall clock he paid \$400.

(Sales continued on Page 9)

FROM ART TALKS WITH RANGER—(G. P. Putnam's Sons—Publishers)
 "The skillful artist—the first rate craftsman—leaves none of his effects to the caprice of chance. He can drive the technical and the theoretical steeds of his car, side by side as it were, or in tandem, without entangling them in the traces of his art. Many a man, not without cleverness, has been undone in attempting this feat. The cause of disaster can usually be traced to lack of taste or a faulty knowledge of principles involved."

EXHIBITIONS NOW ON.

(Continued from Page 2.)

The Arts and Architecture.

Sculpture and decorative painting, rather over shadow architecture at this year's display, to Feb. 26, of the Architectural League, inaugurated last evening by a brilliant Terpsichorean garden fete, replacing the annual dinner. For this the Vanderbilt Gallery was transformed into a formal classic garden, in which sculptural exhibits look their place, the illusion being further carried out by draperies of blue gauze above and to the north, through the latter tree forms and stars were seen. There was a "Souper Champetre" and dancing both in costume and general.

The garden, which remains during the month's exhibition, has to the east, an ivy-covered arbor of five niches, while to the west, rise columns of an atrium, through which is seen the very large and striking panorama of New York in 1915, by Burch Burdette Long, which figured in the New York Building at the Panama-Pacific Exposition. Indeed as the last display, of the League was in much of its work, a prelude to the Exposition sculptural features, the present one is partly recrudescence, for several other of the sculptures are shown. The centre of the artificial sward, in which small sheets of water appear, is held by Robert Aitkin's masterly bronze sun dial fountain, with its two boy figures. To the east, in front of the arbor, rises the full size model of D. C. French's "The Spirit of Life," from the Trask memorial, while to the east of the atrium, is the model of Augustus Lukeman's reclining figure for the Strauss memorial fountain. Between the niches, on the left, are small exposition figures by D. C. French and Joseph Krupka, the former showing among others "Agriculture" and "Panama," and the latter "India." The capital groups of "Faith and Love" and "Hope" and "Charity" by Edward F. Sanford, for the Core Mansoleum at Norfolk, Va., designed by H. Van Buren MacGonigle appear. Another sculpture of note in this gallery, whose walls are chiefly covered with architectural designs and photographs, is Louis Ulrich's spirited "Fountain Imp." Then there is Janet Scudder's graceful figure in a fountain niche.

In the Central Gallery.

Sculpture is again the dominating figure in the central gallery. Here are Herbert Adams' colossal figure of "Peace" and Chas. Keck's equally large statue of "Letters" for Columbia College. Other works are Fred E. Clark's large and effective group of Music and Fun for the Shenley Conservatory fountain at Pittsburgh and F. H. Packer's effective War and Peace for the General Greene memorial at Greensboro, N. C. Here also are V. D. Brenner's group for the Shenley memorial fountain at Pittsburgh and Sherry E. Fry's rather stiff "Victory Commanding Peace" for the Barret memorial at St. George, S. I. Chester Beach has a capital fountain figure and Anna V. Hyatt's excellent Joan of Arc statue appears in a small model with pedestal and in a photograph. Also figure C. C. Rumsey's model for the prize for the arch on the Manhattan bridge approach; Albert H. Atkins' panel for the Copenhagen memorial fountain in Boston; Maud Daggett's attractive model for a garden wall fountain, and Frederick B. Clarke's charming holy water fount. Two graceful spaniel figures, and two terminal figures for the Panama-Pacific court of the Four Seasons are by Augustus Jaegers. Nancy Coousman shows a pleasing model of a drinking fountain at St. Louis and Ulysses Ricci a well handled fountain with two figures for a country estate. A picturesque sundial and bird bath was modelled by B. Lillian Link. Horace Piccerilli sends an artistic figure of "The Cock" and Charles R. Harley a well modelled "Cup." An imposing and interesting architectural exhibit is a plaster model section through the rotunda of Tracy and Swarthout's Missouri State Capitol. The "Boy Pan with a Frog" is an attractive statue by Clement T. Barnhorn.

Some Decorative Works.

In the outer gallery the principal feature in size is a work of good execution, admirably composed by Stanley Arthur, a mural decoration for the Dover, Del., State capitol, depicting the departure during the Revolution from Dover of the first Delaware troops. Violet Oakley shows a brilliant series of studies from the life of Penn for the cycle of the prize in the governor's room in the Pa. State capitol and a Dante window of much elaboration. W. Laurel Harris exhibits color studies for the decoration of the sanctuary of the Church of St. Nicholas of the Children at Passaic, N. J. By R. W. Chanler there is an elaborate Japanese decorative screen. H. W. Rubins has a decorative work in oil showing "The Young Sculptor," and Kenyon Cox a study of his decoration of the Meeting of the Atlantic and Pacific. J. Mortimer

Lichtenauer sends a couple of brilliant nude studies in sanguine. By Ernest Peixotto there are attractive decorative landscape over mantel panels. Arthur Covey signs a bright series of sketches for a decoration for a city steamship office. Albert Hencke dedicates "To Spring" some artistic panels. A bright color note is furnished by Stephen Haweis' "Tea Garden Study." Ambitious and well designed is the panel by Howard McCormick, "Bringing Presents to the Seigneur." An over mantel by Carroll T. Berry represents "The Builders." Henry Reuterdahl makes picturesque use of "Sky-Scrapers."

John Wenger depicts "The Chase" and Edith M. Magonigle shows Persian influence in her quaint "The Fortune Teller," "The Falconess" and "The King." Fritz Winold Reiss has a decoratively handled landscape. An altar triptych has been well designed by Edward D. Herrick. Warren Dahser shows a judgment of Paris, in which Paris looks rather sheepish and the women are not over attractive. The general effect is, however, rather good. W. T. Benda has three spirited groups of dancers. Victor Perard made capital decorative use of the new Pa. bridge.

The Rome Prize room makes a fine showing. John Gregory, sculptor, shows admirable fruits of his three years' work in his seated figure of a young apprentice, a figure of young Juno with her peacock, a "Princess" group in relief and a 3 panel relief in marble called "Venus." The work has a distinct early Egyptian flavor, which is not at all imitative. The architect is Kenneth E. Carpenter, who has designed an imposing music hall, of which there is a model. With him on this the painter, Eugene Savage, and the sculptor have collaborated. Another interesting exhibit is that of the classes of the Beaux Arts Architects. There was no award made this year of the Avery architect, sculptor and painter joint competition.

The Gold Medal of the League was awarded to Mr. Cass Gilbert for his Woolworth Building. To Herbert Adams fell the prize for sculpture and to Violet Oakley that for painting.

A. v. C.

Figure Works by Harry L. Hoffmann.

Some 28 oils by Harry L. Hoffman on at the Folsom Galleries, 396 5 Ave., to Feb. 17, are brilliant in color and vigorously brushed. One of especial interest shows washerwomen on the outskirts of a small Spanish town, picturesquely grouped about a stream, washing their clothes.

In another of the Spanish pictures—a bridge reflected in the water is a skillful rendering of light and shadow. There are southern pictures—"Great Falls of the Potomac," an interior—lower in key than the others—showing colored women picking cotton, most realistic, a view of Washington's headquarters at Williamsburg, Va., and others.

Good Show at Liberal Club.

There is a little show on at the Liberal Club, 135 MacDougal St., in which there are some good and some commonplace pictures, and some "cubistic" effusions, which is difficult to classify. Among the best of the good pictures is John Sloan's virile portrayal of "Patrick Quinlan." The artist has caught racial traits, skillfully. He also contributes "Sally in the Garden," a gawky little girl with legs and arms a bit too long to drape gracefully, is sitting on the grass, doubled up in a convincing, if awkward, position. It is painted premier coup and the color is fresh. Eugene Higgins in "Two Murderers," shows a gressomely realistic portrayal of a "Bill Sykesesque" man, accompanied by a wicked-looking dog of more definite type than Bill's and "Patriots"—a vulture swooping over wounded soldiers.

Maurice Becker's portraits of women are like school studies. Homer Boss gives no caption as a key to what may be a rock-bound coast and a little schooner on a blue sea. Glenn Coleman's Washington Square in winter is a little gem and his pictures of Chinatown are interesting. The most sane of John Pandick's cubistic portraits is an uncomfortably realistic depiction of an elderly man with a most disconcerting and original cross-eyed expression. A hideous girl of Mongolian type, depicted by A. Baylenson, stares vacantly into space and clasps her hands tightly. In this and a "Landscape" the painter shows skill in applying his medium.

H. C. R.

Pastels by F. Mortimer Lamb.

An artist of talent, F. Mortimer Lamb, who has a graceful way of expressing himself, has on view, at the Schwartz Galleries, 290 Fifth Ave., a collection of landscapes in oil and pastel, 40 in number. These are remarkable for a large and masterly handling of the skies, which are featured. Effective is "My Garden Gate" and capital are "The Canopy of Heaven," "Storm Clouds," and "The Glory of Sunshine."

Watercolor Society's Fiftieth Year.

The 49th exhibition of the American Watercolor Society, on to Feb. 27, at the National Arts Club, 119 E. 19 St., is one of the best shows that has been seen since the society was organized 50 years ago, Dec. 5, 1866, with Samuel Colman as the first president. The president of today, William S. Robinson, says that as far as he has been able to learn, Mr. Colman is the only survivor.

The Hudnut prize of \$200 for the most meritorious work was awarded to W. Granville Smith for his bright street scene in "Old Phila."

From a wide experience, it can be stated that no show of its size in the world—there are 356 exhibits—is superior to the present one, which has as special features groups of works by the president of the Academy, J. Alden Weir, and the late F. Hopkinson Smith. Mr. Weir's six examples are tender and artistic. The five works by Hopkinson Smith include scenes in Holland, Venice and England. A. L. Groll has a group of six artistic views in Arizona and New Mexico, and one in Central Park, done in wax crayons.

A large motor boat group called the "Return from the Weir" is by George Elmer Browne, and is a scene near Provincetown. This is flanked by two clever N. Y. street scenes by Felicia Waldo Howell. E. J. Course presents an Italian subject, simple and E. H. Potthast has a group of four of his brilliant beach scenes, one, "The Baptism," especially fine. Jane Peterson has several clever gouaches on gray paper, Gloucester and Edgartown street and shore scenes.

Arthur Crisp is very bright in a pantomime scene and has also a sea cliff scene with figures largely handled.

A group of the contortionists includes C. Bertram Hartman, W. Meyerowitz, and Charles H. Wright, who shows three cleverly handled nude females with scarlet, black and brown hair turning hand springs in the open. Emil Hering has two cleverly handled figures of "The Ancestor" and "The Attack," both prehistoric and Germanic. Victor Hall has a clever nude on the seashore. Philip Boileau has a highly artistic nude, "Etude."

Carroll Beckwith sends a charming peasant and girl by a hay stack (Normandy) and a pastel, not so good, called "Fairfield in the Distance." By W. S. Robinson there is a delicate impression of early morning, "In the North Woods," and in a different vein, "Fishing Boats."

Rosina Emmett Sherwood has a fine group of four works, brilliant in color, including "Portrait" and "The Green Umbrella." Everett Warner shows a view remarkable for its atmospheric effect and color, of West Street, N. J. Beautiful is Adam Emory Albright's group of two children, "The Coffee Mill," and "The Wonderful Story," with another pair.

Florence T. Snell signs a well massed view of "Bridge and Convent, Assisi." Mary Langtry is more than usually ambitious in a decorative of the Palisades. Capital is Geo. Wharton Edwards' "A Village at Monhegan."

Among others represented are Ben Foster, W. J. Aylward, L. F. Berneker, C. C. Curran, C. W. Eaton, R. O. Chadeayne, Josephine W. Colby, F. M. Lamb, Louise B. Mansfield, Frances I. Neill, J. F. Carlson, Olive Rush, C. T. Ryder, Susan H. Bradley, E. Dufner, S. K. Hartman, G. H. Hilder, Roy Browne, E. St. Leger, F. M. Lamb, C. Basing, S. D. Shaw, G. Grant, C. P. Gruppe, R. Beal, A. Brown and H. P. Browne, G. L. Nelson and Euphonic C. Mallison.

Landscapes by Mazzanovich.

Ten landscapes, in oil, by L. Mazzanovich are at the City Club, 55 W. 44 St., to Feb. 14. The majority of them are rather hard and photographic and not very convincing in color. The captions—"Invocation," "High Solitude," "Fields of Azure," etc., are more poetic than the renderings. However, a canvas entitled "Moon Dark" has elusive charm and is nice in design and there is one view of rural New Hampshire, in early spring which seems a faithful transcript of nature. The exceedingly blue "River of Gertitude" and "Spring Freshets" do not inspire much emotion in the observer.

Persian Miniatures on View.

Mr. Emile Tabbagh, who is established in attractive galleries, at 707 Fifth Ave., is showing an interesting collection of early Persian miniatures (which range from the early XV. to the XVIII. century), the latter examples being of the Indo-Persian school. The charms of the work of the early trans-Caucasian artists consists of both art and naivete, and the present collection contains examples of the work, among others of Riza Abbassy, Bihzad and Shah Mahmood.



MADONNA AND CHILD

A Solario
In the coming Catholina Lambert Sale.

Swedish Art at Brooklyn Museum.

With art as with literature it is largely a question of environment, and so the art of the Scandinavian countries, is the art of a land of cold gray seas and skies, and snow covered shores ice bound for half the year, and is therefore morbid and material, prosaic and generally "painty." There are, to be sure, occasional exceptions, for Zorn although material and at times coarse, is not at all morbid, but rather jovial, and Larsen is delightful in his scenes of child life, as remarkable for their simplicity as the work of De Monvel.

Zorn is represented in the Swedish exhibition, open-through the month at the Brooklyn Museum by six oils, including the Dalecarlian girl, which, with the majority of the exhibits, appeared at the Panama-Pacific Exposition. The remainder of his works shown are loaned, and include a brilliantly painted nude, "The Cigarette Girl," and "The Water Pails," as well as a number of etchings. Larsen, in addition to his large and coldly decorative "In the Birch Grove" has three home scenes, including the inevitable "Summer Morning," with the nude figure of a small girl seen from the back and the very complete picture, showing a small boy on skis.

The portraits of Rector Schuch by Mas-olle, and of the late Prof. Curman by Osterman, are vigorous and full of character, although the first has a coat that is both blue and green.

Hjortzberg makes his Italian a gloomy and vicious looking person; Mas-olle's Dalecarlian peasant is unsympathetic and Torne-man's "The Fantasiist," is a degenerate appearing individual. Elsa Backlund-Celsing lightens things up a little with her young woman, "Tobogganing." Schultzberg is most interesting in his winter and summer night landscapes, and Anna Boberg is effective, although very painty, in "Fishing Fleet at Anchor." Wilhelm Smith has five works, of which "Ploughing" is notable.

The winter scenes are numerous and generally rather depressing. Fjaestad and Bergman having a number, and those by Behm are particularly good.

Others represented by pictures are Bergstrom, Burmeister, Carlberg, Fahlkrantz von Knafel, Hedberg, Hesselbom, Hüllgren, Johansson, Kallstenius, Kusel, Liljefors, Osslund, Schultzberg, Strandberg, Torsander, Anna Wrangel and six others. The sculptures include a number of figurines, and the prints are interesting.

PORTRAIT OF AN OLD WOMAN
Franz Hals

In the coming Catholina Lambert Sale.

LONDON LETTER.

London, Jan. 25, 1916.

An interesting innovation was introduced at the Victoria and Albert Museum during the Christmas holidays for the instruction and amusement of the juvenile visitors. One of the large rooms on the ground floor was especially set aside as a "Children's Room," and the exhibits were specially selected with a view to appealing to the youthful taste. There were weapons of war from all the ages, examples of armour and horses' trappings from every clime and every epoch to interest the boys, while for the girls were arranged a series of models wearing the gowns of bygone days, dolls' houses that had been the joy of some eighteenth century miss, and specimens of the iron jewelry worn by the women who had sacrificed their gold and precious gems to enrich their nation's coffers when depleted by the Napoleonic Wars. Demonstrations of hand-weaving, spinning, block-printing and stencilling were also arranged, and a number of guides conducted the children among the various exhibits, explaining in simple terms the historical and artistic significance of each. Enterprises such as this should do much to teach the future generation the habit of frequenting and enjoying museums and of taking an intelligent interest in the relics of past ages.

The Burglary at Kedleston.

The burglars who are responsible for the theft of a number of valuable antiques from Kedleston Hall, the seat of Earl Curzon's father, were evidently no ordinary house-breakers, but gentlemen with a decided "flair" for art, for they made a most judicious selection from among the family treasures, possessing themselves of a quantity of the finest of Lord Scarsdale's seventeenth century silver, some rare antique snuff-boxes, and several family miniatures. The difficulty of disposing of the booty in England points to its probable destination being America, so that American collectors should beware of acquiring from any but trustworthy sources miniatures by Nathaniel Hone, Queen Anne snuff-boxes of unusual merit, and George III. toilet silver. On this side the famous collection is well known to connoisseurs, so that it may fairly be assumed that no efforts will be made to offer the pieces to buyers on this side.

Gossip has it that one of the most important of the London galleries (I speak not of a dealer's establishment, but of galleries used for the purpose of exhibitions of various types) will shortly close its doors, the war having curtailed so materially the sales effected and the attendance registered, that the takings have not of late been sufficient to meet the considerable rent. Galleries, such as the one of which I write, have suffered much more severely than the ordinary dealers who have, as a rule, their own clientele, whose members, even if they are not purchasing to the same extent as in normal times, are always ready to make an exception when informed of an unusual opportunity of adding to their collections.

A Velasquez at Birmingham.

Visitors to the Birmingham Art Gallery have now the opportunity of examining three two interesting pictures lent by Mr. M. H. Spielmann, one of which is the "Angels appearing to the Shepherds" by Velasquez, for many years in the Louvre, and the other a contemporary copy of Titian's "Bacchus and Ariadne," the original of which is one of the greatest treasures in the National Gallery. The Velasquez, on being given up by the Louvre to the heirs of Louis Philippe, was sent to England, where it eventually found its way to Christie's, passing from one ownership to another, until in 1911 it was discovered, posing as a Murillo, in a Bond street salesroom. A couple of years later it was given the place of honor in the Spanish Exhibition at the Grafton Galleries, where it gave rise to considerable controversy among the critics. The copy of the Titian is also exceedingly fine and of especial value in that it establishes a number of details which, through roughness in cleaning, have been entirely lost in the National Gallery original. The character of the canvas used and of the paint employed, point to the fact that this copy was doubtless executed in Titian's studio, while certain passages are believed to have been painted by the master himself.

Miniaturists Are Prosperous.

Miniature painters have not for many a year known such days of prosperity as they are enjoying at present and many of the most capable have lately undertaken more commissions than they see any prospect of filling for many months to come. These, of course, are for the most part destined for gifts to be given to soldiers by those they leave at home, the feeling being that a greater intimacy attaches to the painted presentment than can be claimed for the mechanical process of photography. This sudden increase in the popularity of the miniature should do much to develop and deepen an art which for some time past has languished in the realms of the "pretty-pretty" and been content to be regarded as

merely mildly decorative and nothing more. It may safely be prophesied that much good work will soon be forthcoming in this direction and that the greater part of it will be produced by our women artists.

It was a happy idea on the part of the directors of the Leicester Galleries to devote a section of their rooms to paintings and etchings by the "Artists' Rifles," a corps which has already distinguished itself in a variety of ways. A large number of the works shown were carried out before the beginning of the war, so that the general aspect of the exhibition is hardly so martial as might have been expected. There are, however, a number of sketches, made "somewhere in France," impressions which should prove invaluable later in the execution of the more ambitious records of warfare, which, it is to be hoped, will emanate from our artist-soldiers in the days to come.

If one pauses to remember that only scant time for artistic creation is afforded to the man on the active service, one may find comfort in the reflection that had a higher level of merit been observable in the majority of work produced while on active

IN STUDIO AND GALLERY.

The exhib'n of the works of Frank Townsend Hutchens at the Reinhardt galleries, 567 Fifth Ave., was so successful that it was extended a week, closing today.

At the Braus Gallery, 2123 Broadway, there are on view 24 pictures by the late W. C. Fitler, which include a number of summer and autumn views in his picturesque and poetic manner.

A Fifth Ave. gallery recently sold to Mr. Joseph Bancroft, for the estate of Samuel Bancroft, Jr., of Wilmington, Del., D. G. Rosetti's picture, "Mme. Mosyne."

The exhib'n of the Nat'l Association of Portrait Painters is on to Feb. 23, at the Carnegie Institute in Pittsburgh.

The joint committee of the Soc'y of Beaux Arts Architects and the Mural Painters is holding a competition to be judged Feb. 29, for the decoration of a city drawing room.

PARIS LETTER.

Paris, Jan. 25, 1916.

It may be imagined by many in America that France, after seventeen months of war, is deserted by foreign artists. This it is not so. Of American artists, especially, a numerous and valiant rear-guard has remained, and has done good work in two senses; in the steadfast pursuit of art and in giving practical aid to the French nation in its struggle. From the first weeks of the war American artists have been conspicuous among their fellow-countrymen who have entered the ambulance service, and several have been exposed to real danger at or near the front. I have not at hand the names of all who volunteered for field ambulance service, and it is with no invidious intention that I mention here only two whose work has been particularly zealous and efficient: Charles Thorndike and Herman Webster. Thorndike was actually in the great September battle in Champagne as driver of an American ambulance car, into which he received wounded men while under fire of shrapnel and musketry. Webster, as lieutenant of a whole ambulance section, has displayed incessant activity, and his life has also been frequently imperilled. He left Paris again recently at the head of a group of ambulance men who are to do a special work in the Alsatian mountains. Both the men and the stretchers which they are using are mounted on skis, for the transportation of the wounded over the frozen snow, up and down the steep inclines. Thorndike is known as a talented painter of the less radical wing of the post-impressionist school, and Webster as an etcher of distinctive qualities.

Among the American artists who have given their services at the ambulance hospital established by Americans at Neuilly are the painters Frederick Frieske and Morton Johnson and the sculptor Mac-Adams.

Since many American artists who were living in France have returned to their own country, those who are left here have been drawn much more closely together. In a relative sense, the American Art Association's club rooms in the rue Joseph Bara have become more than ever the real centre of the Anglo-Saxon art colony. It now counts several members who owe allegiance to Great Britain. The greater need of intimate fellowship in war time has led also to the holding of a weekly dinner, at which a true Bohemian spirit reigns and to which artists of other nationalities are sometimes invited. Of course, of the French painters only those that are too old or are physically incapacitated from military service remain in Paris. At two recent dinners Matisse, the well-known marine painter (not Henri Matisse, the "Post-impressionist") was present, and also James W. Morrice, the English artist, one of whose pictures, a scene on the Quai des Grands Augustins, is now exhibited in the Edmund Davis collections at the Luxembourg.

French Artists' Show at American Club.

An exhibition of works by a group of Frenchmen at the club has just closed. It was the first of a proposed series of exhibitions by non-American artists. The next will be by English artists. Those to whom this privilege is offered are carefully selected by a managing committee. Each exhibition is limited to a small number of participants, so that each of these may be represented by as many examples of his work as can be accommodated with wall space, and as far as possible they are kept together. The innovation of this series of exhibitions promises not only to strengthen the bond of sympathy between the American and other artists resident in France, but also to stimulate artistic emulation. Thus it will promote the sale of pictures and statuary and be of practical utility, both to the present exhibitors and to the members of the association. The series is to be continued throughout the war; and, after that, when exhibitions of the works of American artists are resumed, the beneficial effects of this liberal and friendly policy will undoubtedly be felt.

Among the French artists represented at the first war time exhibition were Messrs. Luce, vice-president of the Autumn Salon; Lebasque, vice-president of the Independent Salon; Matisse (marine painter); Desgallaix, whose floral pictures are of extraordinary merit; de Warroquier, who strongly reflects the influence of Japanese painting, and Lefevre, the sculptor, who showed a "Salome" of excellent grace and originality.

A considerable number of eminent French painters have given much of their time to the drawing of posters which the government has used effectively in advertising the great war loan and other voluntary features of the auxiliary work of the war, and which collectors are already eager to obtain.

Several exhibitions in dealers' galleries are attracting marked attention, in spite of the graver interests that are in everyone's thoughts. I shall touch upon these later.

Eric Tayne.



ST. CHRISTOPHER AND CHRIST CHILD

Alonzo Cano

In the coming Catholina Lambert Sale

service, perhaps the quality of the actual soldiering might not have been of that value attributed to it by Sir John French, who has spoken of the "wonderful work" which the Artists' Rifles have done.

An interesting dispute, in which a Persian carpet is concerned, is now occupying the courts and is being closely watched by carpet experts. The plaintiff states that she agreed to entrust for repair to a firm in Victoria street a carpet of 14th Century Persian manufacture as well as one of 16th Century origin, in return for four pieces of tapestry and the sum of £20. The latter carpet only was taken away by the defendants for restoration, the tapestry being sent to them at the same time. A carpet was subsequently delivered by them to the owner, which is alleged not to be that in question, distinct differences both in color, pattern and size being noticeable. As the firm concerned refused to supply any other carpet or to return the tapestry, a claim of £300 damages, in default of the original carpet and the pieces of tapestry has been made. A carpet "expert" has stated in evidence that the carpet sent for repair was not Persian but Kooltock, not 16th Century but 18th, and not worth more than £70, while Mr. Rochelle Thomas on the other hand has given it as his opinion that the pieces of tapestry were worth as much as £160, being 17th Century Flemish. The case has been adjourned until next week.

L. G-S.

Heppie Earl Wicks has a nearly completed portrait of Miss Violet Hamilton in her studio at Carnegie Hall. Miss Hamilton is the grand-daughter of Alexander Hamilton. The color scheme of the canvas is in rich warm yellows with tapestry background.

Mr. and Mrs. Joel Nott Allen gave a charming reception at their Sherwood studio last week. Mrs. Helen Gue, daughter-in-law of the artist Davis Gue, sang charmingly. Among the guests were Mr. and Mrs. E. Irving Couse, Mr. and Mrs. Arthur T. Hill, Carroll Brown, the Misses McCord, daughters of the late George H. McCord, recently arrived from Paris.

Rare Books in Fine Bindings.

The largest and finest collection of rare books in beautiful bindings seen in this country since the dispersal of the Robert Hoe library, has been consigned to the Anderson Galleries, for unrestricted sale by Robert Riviere & Son, the famous London binders, and is now on exhibition and will be sold on Friday evening, Feb. 18. The collection includes Illuminated Mss., rare first editions of famous books, Cosway bindings, jeweled bindings Kelmscott Press publications colored plate books extra-illustrated works, collected sets, and rare engravings, and represents some of the finest work that these binders have ever produced. War conditions in England led to the shipment of these books to America.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Note-
worthy Americana, to sale, Feb. 3-4.—
Yamanaka Collection of Ancient Bud-
distic Sculptures, etc., to sale, Afts., Feb.
7-9.

Anderson Galleries, Mad. Ave. at 40 St.—
Fine French and American Bronzes,
Wedgwood and Royal Minton Porcelains
and French and English clocks. The
original autograph letters of Robert Louis
Stevenson to his father and mother. Rare
books in fine bindings. A Library of
Americana.

Arden Gallery, 599 Fifth Ave.—English
Gothic Panelled Oak.

Arlington Galleries, 274 Madison Ave.—
Paintings and Drawings by A. G. Schul-
man, to Feb. 12.

Berlin Photographic Co., 305 Madison Ave.—
Works of Paul Maniship, Feb. 15-Mar. 5.

Former Blakeslee Galleries, 665 Fifth Ave.—
25 Ann'l Exhib'n of the Ass'n of Women
Painters and Sculptors, Feb. 7-19.

Bonaventure Galleries, 601 Fifth Ave.—
Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Work of
Gabriel Nicolet, to Feb. 12.

Braus Gallery, 2123 Broadway.—Paintings
by W. C. Fittler, to Feb. 19.

Brooklyn Museum, Eastern Parkway and
Washington Ave.—Swedish Art Exhibi-
tion, to Feb. 28.

D. Calo & Sons, 8 W. 45 St.—American and
Foreign Paintings.

Canessa Gallery, 547 Fifth Ave.—French
Renaissance, Louis XV and Louis XVI
Jewelry Exhibited at the Pana-Pacific
Exposition.

Cathedral Parkway Gallery, 2837 B'way.—
Pictures by J. Eliot Enneking, to March 1.

Century Club, 7 W. 43 St.—Works by
Howard Russell Butler.

City Club, 55 W. 44 St.—Landscapes by L.
Mazzanovich, to Feb. 14.

Daniel Gallery, 2 W. 47 St.—Oils by Denys
Wortman, to Feb. 7.—Landscapes by Er-
nest Lawson, Feb. 8-21.

Durand-Ruel Galleries, 12 E. 57 St.—Works
by Camille Pissaro, to Feb. 12.

Ehrich Galleries, 707 5th Ave.—Rare and
most important examples of Titian and
Paris Bordone from Prof. Volpi's and the
Ehrich Galleries collections.

Edward I. Farmer, 5 W. 56 St.—Blanc de
Chine Figures.

Fine Arts Building, 215 W. 57 St.—Ann'l
Exh'n Architectural League, Feb. 6-26.

Folsom Galleries, 396 Fifth Ave.—Tapestries
by Mrs. Francis Bailey Vanderhoef, to
Feb. 16.—Recent Paintings by John Wen-
ger to Feb. 16, and Oils by Harry L. Hoff-
man to Feb. 17.

Gorham Galleries, Fifth Ave. & 36 St.—
Sculptures for Presentation to Retiring
Officers and Directors of Corporations.

Goupil & Co. Galleries, 58 W. 45 St.—
Paintings by Emmelene Abbey Dunn and
Abbie S. Phillips, to Feb. 15.

Geo. Gray Barnard Cloisters, 189 St. and
Ft. Washington Ave.—10 a. m. to 5 p. m.,
week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—War Posters,
1914-15, to Feb. 12.

Holland Galleries, 500 Fifth Ave., cor-
ner 42 St.—American and Foreign Works.

Louis Katz Galleries, 103 W. 74.—Works by
Birge Harrison.

Kennedy & Co., 613 Fifth Ave.—Old Eng-
lish and French Colored Prints to Feb. 29.

Keppel & Co., 4 E. 39 St.—Joseph Pennell's
new N. Y. and other Etchings, to Feb. 15.

Knoedler Galleries, 556 Fifth Ave.—Works
by Cezanne and other Impressionists,
—Old English Mezzotints—Works of Jan
Cheiminski, to Feb. 15.

John Levy Galleries, 14 E. 46 St.—Ameri-
can and Foreign Pictures.

Liberal Club, 135 Macdougall St.—Group
Exhib'n, to Feb. 13.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pot-
tery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metro-
politan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works
by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Pic-
tures by Jules Guerin, Upper Gallery. Deco-
rations by Elmer MacRae, Pictures by
Lester Baronda, Lower Gallery to Feb. 16.

Macdowell Club, 108 W. 55 St.—New
Group, to Feb. 15.

Martin Hofer Galleries, 668 Fifth Ave.—
Primitive Pictures.

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view.

Milch Gallery, 939 Madison Ave.—American
Pictures.

Modern Gallery, 500 Fifth Ave.—Works by
Cezanne and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Works
by Paul Cezanne, to Feb. 5.—50 Pictures
by 50 American Artists, from Feb. 8.

Municipal Art Gallery, 16 St. & Irving Pl.—
American Posters, Feb. 11-Mar. 25.

Museum of French Art, 599 Fifth Ave.—
Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—Ex-
hibition American Water Color Society,
to Feb. 27.

N. Y. Public Library, Print Gallery (321)—
Portraits of Women. On indefinitely.

Room 322—Mezzotints from the J. L.
Cadwalader Collection.—"Making of an
Etching."—"Making of a Wood-Engraving."
On indefinitely.—Stuart Gallery
(316)—"Recent Additions." On in-
definitely.

Persian Art Gallery, 707 Fifth Ave.—Persian
Miniature Paintings, to Feb. 10.

Petrus Stuyvesant Club, 129 E. 10 St.—
Paintings by Harriet Titlow and Ellen
Ravenscroft, to Feb. 12.

Photo-Secession Gallery, 291 Fifth Ave.—
Works by John Marin.

Pratt Institute, Brooklyn.—Paintings by
William Ritschel, Feb. 8-28.

Ralston Galleries, 567 Fifth Ave.—Etchings
by A. E. Howarth, to Feb. 12.

Regnard & Co., 57 W. 49 St.—Dutch and
Flemish Paintings.

Reinhardt Galleries, 565 Fifth Ave.—Por-
traits by Elizabeth Gowdy Baker and
Landscapes by Frank Townsend Hutch-
ens.—Portraits by W. H. Funk.

Rose Gallery, 246 Fifth Ave.—Works by
Raphael Kirchner, to Feb. 12.

Henry Schultheis Gallery, 142 Fulton St.—
American and Foreign Pictures.

School of Applied Design, Lex. Av. and 30
St.—Works by William Keith, to Mar. 1.

Scott & Fowles Galleries, 590 Fifth Ave.—
Works by Early English Painters.

Jacques Seligman Galleries, 705 5th Ave.—
Mr. Albert Gallatin's Loan Exhib'n, to
Feb. 12.

Thumbbox Gallery, 24 E. 49 St.—War Pic-
tures by Boardman Robinson, to Feb. 5.—
Paintings and Drawings by Wood Gaylor,
Feb. 7-19.

University Settlement, 184 Eldridge St.—
People's Art Guild Exhibition.

Mrs. Whitney's Studio, 8 W. 8 St.—Works
by John Sloan, to Feb. 6.—Mrs. Whit-
ney's Sculptures follow.

Max Williams, Madison Ave. at 46 St.—
Colored Mezzotints by S. Arlent Ed-
wards, F. G. Stevenson and Others.

Women's University Club, 106 E. 52 St.—
Exhib'n of Miniatures and Sculpture by
Marie Apel, Feb. 13-26, 2 to 6 P. M.

37 Madison Ave.—Paintings by Dewing
Woodward.

16 E. 48 St.—Art of Rozel Gotthold.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Yama-
naka, Ancient Buddhist Sculptures, etc.,
afts., Feb. 7-9.—Catholina Lambert Paint-
ings on exhibition from Feb. 12 to Sale
at the Plaza Hotel Ball Room, Feb. 21-
24.

Anderson Galleries, Madison Avenue at 40
St.—Important collection of French and
American Bronzes, Wedgwood and Royal
Minton Porcelains, and French and Eng-
lish Clocks consigned by Theodore B.
Starr, Inc., of Fifth Ave., now on Exhibi-
tion to sale on afts. and eves. on Monday
and Tuesday, Feb. 7-8.—Bibliographical
collection of Books on Incunabula,
Topography, Cartography, and other sub-
jects from the Library of Victor Hugo
Paltsits, now on exhibition to sale Mon-
day and Tuesday afts., Feb. 14-15.—Rare
Americana, now on exhibition to sale
Tuesday afts., Feb. 15.—A large collec-
tion of the Autograph Letters of Robert
Louis Stevenson to his father and mother,
consigned by his step-daughter, Mrs.
Salisbury Field, now on exhibition to sale
afts. Feb. 16-17.—Rare Books and Illum-
inated Mss. in Fine Bindings, consigned
by Robert Riviere & Son of London, now
on exhibition to sale Friday aft., Feb. 18.

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daughter, Mrs. Salisbury Field, and in-
cluding the letters withdrawn from the
first sale which the courts have now
restored to their rightful owner. An
extraordinary Collection of the highest
interest to all Collectors. Now on Pub-
lic Exhibition to the Sale on the After-
noons of February 16-17.

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Sale of Stevensoniana.

The third and concluding part of the great collection of Stevensoniana, consigned to the Anderson Galleries by Mrs. Salisbury Field, daughter of the late Mrs. Robert Louis Stevenson, is now on exhibition and will be sold on Wed. and Thurs. afts., Feb. 16 and 17. Part I. of the collection was sold at these galleries in Nov., 1914, for \$47,367; and Part II. sold the following January, brought \$19,127.95, a total for the two parts of \$66,494.95.

With the exception of a few books by Stevenson, Part III. consists entirely of autograph letters, written by him to his father and mother. At the time of the first sale a claim to some of the early letters was made by Mrs. Katherine D. Osbourne, and they were withdrawn, pending a judicial decision. The courts have now restored the letters to Mrs. Field, and they will comprise the first session of the coming sale.

This is the last great sale of Stevensoniana that will ever take place, for the material is now scattered to all parts of the world.

These coll'ns are of the highest interest to Stevenson Collectors. Many of the letters were written when Stevenson was very young, indeed the material goes back to the time when he was only 2 years old, the first item in the catalogue being what is called a baby letter, consisting of meaningless scrawls, with the signature "Smoutie" (his nickname) undoubtedly written with the assistance of his mother. Then comes a record in his mother's hand which she entitles "Remarks for about 1/4 of an hour by Mr. Smoutie;" this was when the boy was a child of 2 years. The next item is a letter written by his nurse, four years later, which is signed "Robert Lewis B. Stevenson," and this is the earliest known signature of the great poet and novelist. Following this come many letters and notes to his parents and some very curious pen-and-ink drawings. There is also the only known copy of The School Boys Magazine, wholly in Mss., and evidently the first of the numerous magazines started by Stevenson "An Island Pond, near New York" fetched son in his early days.

Mr. Emile Pares, of 20 E. 35 St., who is adding to his establishment the second floor of the building, left for Europe on Jan. 4, is now in Spain, and will probably return in March.

Mr. Martin Hofer, of 660 Fifth Ave., is in Chicago, where he has been showing his collection of primitives, and will return this week.

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EXHIBITION CALENDAR FOR ARTISTS.

AMERICAN WATER COLOR SOCIETY—National Arts Club.

Works received at galleries.....	Jan. 29, 1916
Opens.....	Feb. 3, 1916
Closes.....	Feb. 27, 1916

CONNECTICUT ACADEMY, HARTFORD—Wadsworth Athenaeum.

Entries by.....	Feb. 5, 1916
Works Rec'd from out of town, Wiley & Son, 732 Main St., by.....	Feb. 5, 1916
Works from Hartford at Annex Gallery.....	Feb. 7, 1916
Opens.....	Feb. 14, 1916
Closes.....	Feb. 28, 1916

Moulton and Ricketts Bankrupt Sale.

At the third and concluding session of the sale of the stock of Robb R. Ricketts, of Chicago, formerly and now, since his release from bankruptcy, trading as Moulton and Ricketts, at the Anderson Galleries, Jan. 28, a total of \$8,613.50 was obtained for 64 oils of the modern Foreign and American schools. This, added to the totals of the first two sessions, or \$4,086, made a grand total of \$12,639.50 for the sale.

The table below shows that several examples, attributed to Blakelock, sold very low, one at \$15, while even the highest price for an example of this American master was \$50. These low figures will recall the exhibition some seasons ago at the then Moulton and Ricketts Fifth Ave. gallery, of a collection of small pictures cataloged as Blakelocks, which afterwards went to the firm's Chicago house. These pictures, it was afterward learned, had been painted by a young artist in Brooklyn, who cleverly imitates Blakelock's manner of painting. It would appear that there was at least a suspicion, on Friday evening, that some, at least, of these had been left in Mr. Ricketts' stock.

Third Session.

The following is a list of the pictures sold Friday eve., with the numbers, artists' names, titles, and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

Oil Paintings.			
326—Bartoluzzi, M., "Autumn," 22x15, C. Moller	22x15	C. Moller	6.00
327—Duprat, A., "Venice," 32x21, W. A. Copp	32x21	W. A. Copp	90.00
328—Johnson, R. L., "Cattle Grazing, Springtime," 20x30, W. A. Copp	20x30	W. A. Copp	20.00
329—Wyant, Mrs. A. L., "Autumn," 22x16, McDonough Gallery	22x16	McDonough Gallery	15.00
330—Bellei, G., "A Good Drink," 21x16, W. A. Copp	21x16	W. A. Copp	80.00
331—Artz, D. A. C., "Ducks," 8 1/2 x 13, McDonough Gallery	8 1/2 x 13	McDonough Gallery	25.00
332—Dabo, L., "23rd Street Ferry, Hudson River," 27x36, E. F. Dietrich	27x36	E. F. Dietrich	135.00
333—Rix, J., "Silver Birchess," 36x18, H. C. Ryon	36x18	H. C. Ryon	125.00
334—Inness, G. J., "Cattle at the Pool," 12x14, T. E. Finger	12x14	T. E. Finger	70.00
335—Weigand, G., "The Old Oak," 40x48, John Levy	40x48	John Levy	40.00
336—Minor, R. C., "Rocky Hill Sides," 22x30, J. C. Evans	22x30	J. C. Evans	45.00
337—Leader, B. W., "Landscape," 11x15, A. H. Goldingham	11x15	A. H. Goldingham	47.50
338—Piot, E. A., "The Bridesmaid," 26x20, Prinz Bros.	26x20	Prinz Bros.	150.00
339—Robinson, T., "Street Scene," 24x18, McDonough Gallery	24x18	McDonough Gallery	45.00
340—Grollerson, P. L. N., "The Fallen Standard Bearer," 8 1/2 x 12, J. C. Evans	8 1/2 x 12	J. C. Evans	60.00
341—Bonheur, R., "Fawn at Rest," 6 1/2 x 10, F. Dudensing & Son	6 1/2 x 10	F. Dudensing & Son	95.00
342—Vinea, F., "Ideal Figure," 18 1/2 x 14 1/2, F. Dudensing & Son	18 1/2 x 14 1/2	F. Dudensing & Son	70.00
343—Church, F. S., "Autumn," 15 1/2 x 23, E. F. Dietrich	15 1/2 x 23	E. F. Dietrich	45.00
344—Lucas, D., "Dutch Interior," 21 1/2 x 17, C. E. Mulerth	21 1/2 x 17	C. E. Mulerth	22.50
345—McCord, G. H., "Gloucester, Mass.," 34x43 1/2, E. F. Clark	34x43 1/2	E. F. Clark	285.00
346—Martin, H., "Trees," 12x12, Seymour Rosedale	12x12	Seymour Rosedale	52.50
347—Blakelock, R. A., "Fishing," 8x12, H. D. G. Rohlfis, Jr.	8x12	H. D. G. Rohlfis, Jr.	35.50
348—De Haven, F., "Moonlight," 20 1/2 x 24, H. D. G. Rohlfis, Jr.	20 1/2 x 24	H. D. G. Rohlfis, Jr.	40.00
349—Jacquet, J. G., "Head of Girl," 13x9, John Levy	13x9	John Levy	45.00
350—Waugh, F. J., "Daybreak," 29x20 1/2, John Levy	29x20 1/2	John Levy	255.00
351—Van Assche, H., "A Landscape," 22x26, E. F. Dietrich	22x26	E. F. Dietrich	65.00
352—Daingerfield, E., "The Descent from the Cross," 10x12, T. E. Finger	10x12	T. E. Finger	75.00
353—Shirlaw, W., "Wood Interior," 13x24, J. Brummer	13x24	J. Brummer	45.00
354—McCord, G. H., "Sunset, Cornwall Coast," 20x30, F. Dudensing & Son	20x30	F. Dudensing & Son	55.00
355—Linderum, R., "The Chart," 24x17 1/2, W. A. Copp	24x17 1/2	W. A. Copp	75.00
356—Church, F. S., "Marshy Landscape," 12x25, J. B. Wilbur	12x25	J. B. Wilbur	45.00

357—Davis, W. B., "Dreaming," 40x30, McDonough Gallery	40x30	McDonough Gallery	65.00
358—Blakelock, R. A., "Landscape and Figures," 4 1/2 x 7, J. Brummer	4 1/2 x 7	J. Brummer	45.00
359—Lely, Sir P., "The Duchess of Bedford," 49x40, John Levy	49x40	John Levy	575.00
360—Watts, F. W., "Old Chelsea Bridge," 10x14, John Levy	10x14	John Levy	70.00
361—Lucas, A. P., "Nocturnal Landscape," 25x30, Weitemeyer Bros.	25x30	Weitemeyer Bros.	50.00
362—Shirlaw, W., "Cheyenne Indians," 16x12, E. F. Dietrich	16x12	E. F. Dietrich	45.00
363—Da Caravaggio, M. A., "Mother and Child," 18x22, J. D. Kern	18x22	J. D. Kern	75.00
364—Corot, J. B. C., "Port De Dinan," 14 1/2 x 10, John Levy	14 1/2 x 10	John Levy	225.00
365—Bonheur, R., "The Tiger," 26x31, McDonough Gallery	26x31	McDonough Gallery	220.00
366—Blakelock, R. A., "A Landscape," 5 1/2 x 7 1/2, G. A. Harris	5 1/2 x 7 1/2	G. A. Harris	15.00
367—Shirlaw, W., "The Canal Boat," 19x40, H. D. G. Rohlfis, Jr.	19x40	H. D. G. Rohlfis, Jr.	50.00
368—Rix, J., "Landscape—Maine Forest," 32x42, McDonough Gallery	32x42	McDonough Gallery	210.00
369—Inness, G., "In the Stable," 22x18, H. D. G. Rohlfis, Jr.	22x18	H. D. G. Rohlfis, Jr.	95.00
370—Van Ceulen Janssens, C., "Portrait of a Lady," 28x33, J. D. Kern	28x33	J. D. Kern	55.00
371—Wilcock, G. B., "Norwich Oaks," 25x36, Ehrich Galleries	25x36	Ehrich Galleries	140.00
372—Rix, J., "Marine," 32x42, J. B. Wilbur	32x42	J. B. Wilbur	100.00
373—Fould, A., "Blind Man's Buff," 36x20, W. A. Copp	36x20	W. A. Copp	375.00
374—Blakelock, R. A., "Woodland, Moonlight," 10x6 1/2, H. D. G. Rohlfis, Jr.	10x6 1/2	H. D. G. Rohlfis, Jr.	65.00
375—Browne, G. E., "Street Scene, Moonlight," 33x40, G. A. Harris	33x40	G. A. Harris	120.00
376—Dieterle, M., "Cattle," 14 1/2 x 21, J. B. Wilbur	14 1/2 x 21	J. B. Wilbur	675.00
377—Weissenbrück, J. H., "River View," 12x18 1/2, McDonough Gallery	12x18 1/2	McDonough Gallery	70.00
378—Ritschel, W., "The Sea-Weed Gatherers," 20x24, W. A. Copp	20x24	W. A. Copp	135.00
379—Shirlaw, W., "The Pergola," 17 1/2 x 30, J. Brummer	17 1/2 x 30	J. Brummer	95.00
380—Crane, B., "Autumn Meadows," 12x16, G. A. Harris	12x16	G. A. Harris	100.00
381—Weissenbrück, J. H., "Landscape," 9x15, John Levy	9x15	John Levy	100.00
382—Hudson, T., "Portrait," 50x46 1/2, John Levy	50x46 1/2	John Levy	200.00
383—Steink, W., "The Return to the Fold," 25x39, W. A. Copp	25x39	W. A. Copp	450.00
384—Guignard, G., "Cattle Homeward Bound," 26x40, W. A. Copp	26x40	W. A. Copp	200.00
385—Bridgeman, F. A., "Monaco," 43x56, Prinz Bros.	43x56	Prinz Bros.	110.00
386—Deville, V., "Salmon Poachers," 37 1/2 x 49 1/2, J. D. Kern	37 1/2 x 49 1/2	J. D. Kern	120.00
387—Hart, J. M., "Midsummer," 32x45, V. E. Dessart	32x45	V. E. Dessart	360.00
388—Weiss, J., "Landscape," 39x61, Prinz Bros.	39x61	Prinz Bros.	275.00
389—Richards, W. E., "Rock Bound Coast," 35x61, V. E. Dessart	35x61	V. E. Dessart	235.00
390—Stewart, J. L., "Landscape," 34x60, H. D. G. Rohlfis, Jr.	34x60	H. D. G. Rohlfis, Jr.	180.00
Total.....			\$8,613.50
Total 1st and 2nd Sessions.....			4,086.00
Grand Total.....			\$12,639.50

INTO FAR JAPAN.

The art season in New York, without the annual Yamanaka auction at the American Art Galleries, would be lacking in one of its most interesting and important events. This year's exhibition, which was thrown open to the public Wednesday last, surpasses all previous displays.

The Yamanaka auctions have novelty as well as quality. To find novelties in old China and young Japan shows that the Yamanaka searchers know both the Orientals and us.

A short time ago the Chinese bird cages,

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brought from palaces, made of the most precious materials, created a sensation. There are other bird cages of equal interest in the present show, and some that far surpass in richness of ornament any seen here.

But the exclamations of delight will be for the dog kennels. Such dog kennels have never before been seen here. One that dates from the Ch'ien-lung period has upright supporting posts of turquoise enamel, the structure of brass, resting on wheels of cloisonne.

Bronzes, Clocks and Vases.

Theodore B. Starr, Inc., Fifth Ave., jewelers and silversmiths, have decided to discontinue their clock and bronze department and have consigned the entire stock for unrestricted sale at the Anderson Galleries, where the material is now on exhibition, to be sold Monday and Tuesday, afts., Feb. 7-8. The bronzes include work by Meissonier, Gerome, Carpeaux, Moreau and other French artists, and by MacMonnies, Borglum, Shady and Mrs. Vonnoh, among the Americans. The collection of clocks is large and of great variety and beauty. The sale also includes Louis XVI vases and fine examples of Wedgwood and Royal Minton porcelains, the latter reproductions of the famous Sevres vases in the Wallace collection, made exclusively for the Starr Company. The collection is new, of recent importation, and of high quality.

Big Price for Stamp.

An early Canadian postage stamp, the twelve-pence black variety of the 1852 issue, sold for \$457 at a recent auction of the late Charles Gregory's collection at the Collectors' Club in this city.

The statue in honor of the widow of Herr Henschel, a leading manufacturer, was the object of a competition to be decided in November. It is expected thus to enrich the monumental features of the city of Cassel.

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